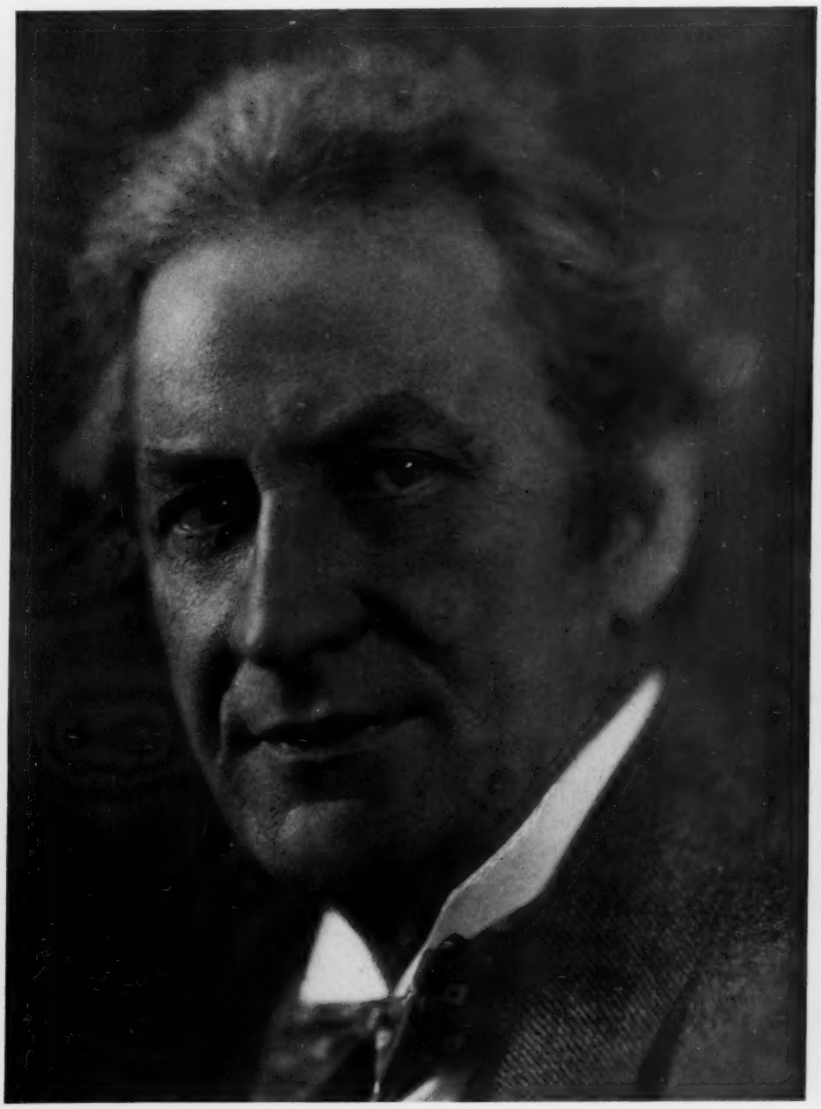
MUSICAL COURIER

Weekly Review of the World's Music

Subscription $3.00
Europe $4.50 Annually

NEW YORK, MAY 1, 1937

Price 20 Cents



YEATMAN GRIFFITH

Teacher of Voice of London and New York

Will Hold His Seventh Summer Master Class in Hollywood on the Pacific Coast

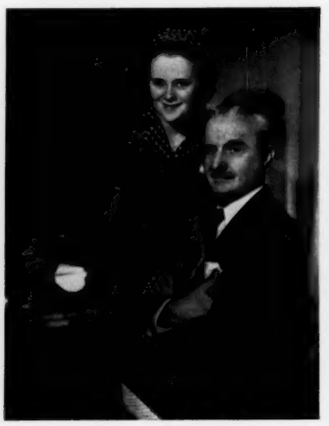
ROSE BAMPTON,
young Metropolitan Opera singer, visits the Winifred Wheeler Day Nursery, where she is an interested spectator of an intimate tea party. Miss Bampton is working on behalf of children in day nurseries throughout the country on the Child Health Day program (May 1.) (Photo by Seidman Photo Service.)

MISCHA ELMAN and VLADIMIR PADWA
with their Chinese guide in the Forbidden City, Peiping, China. Following their China concerts they return to Japan, their recent twenty concerts there having resulted in a return tour; then follows Hongkong and the Philippine Islands, Dutch East Indies and South Africa.

NINO MARTINI
starting on a concert tour of twenty cities before he makes his third picture, under the direction of Jesse Lasky. (Photo by Metropolitan Service.)

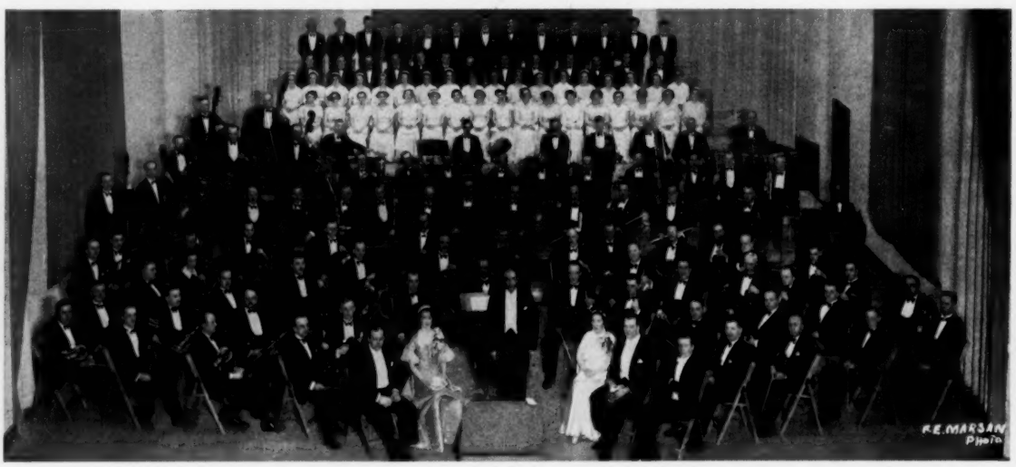
NETWORK NOTABLES.
Left to right, Yosie Fujiwara, Japanese tenor; Mary Garden, Floyd Gibbons, Grace Moore and Vincent Lopez. On April 11 Fujiwara made his debut with Lopez and his orchestra over the Columbia system. (Photo by Bert Lawson.)

LOTTE LEHMANN and LAURITZ MELCHIOR
of the Metropolitan Opera try out the piano on which Wagner composed his "Ring" operas and Parsifal. The piano, a Bechstein grand presented to the composer by Ludwig of Bavaria, is now on exhibit in New York City. (Photo by Michael Caputo.)



BETTY JAYNES,
young American opera and radio artist, coaching with the Pietro Cimini in his Los Angeles studio. Miss Jaynes is under a long term contract to MGM Studios in Hollywood. (Photo by Jane Smalley.)

ADELE MARCUS,
pianist, whose New York recital took place on March 19 at Town Hall. Among other engagements this season Miss Marcus was the first pianist to appear at the new Municipal Auditirium in her native Kansas City on October 27. Miss Marcus is a graduate of the Juilliard School of Music, having studied with Josef Lhevinne. Later she coached with Artur Schnabel and offered concerts extensively in Europe. (Bruno Photo.)



PAUL STASSÉVITCH
made his local debut as conductor in Montreal in March, conducting Beethoven's ninth symphony at Plateau Hall under the auspices of Les Concerts Symphoniques. Mr. Stassévitch led the forces of the orchestra of Les Concerts Symphoniques, the Disciples of Massenet (a chorus whose director is Charles Goulet) with Lilian Knowles, Ruby Mercer, Hardesty Johnson, Robert Allen Geis, as soloists. The concert also was the occasion of the final hearing of compositions entered for the Lallemand Foundation, a competition open to Canadian composers, made possible by the generosity of Jean Lallemand. The winner was Hector Gratton, with his symphonic poem Legende. (F. E. Marsen photo.)

(See Inside Back Cover for Additional News Pictures)

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-2634

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

RUTH BRADLEY
PIANO INSTRUCTION
ACCOMPANIST and COACH
817 Steinway Hall, N. Y. C. Tel. CIrcle 7-2916

JUNE BURGESS
29 West 87th Street,
New York, N. Y.
Tel. SChuyler 4-6892

JOHN CAMPON
TEACHER OF VOICE
NO VOICE ACCEPTED unless definite vocal progress can be assured. Pamphlet sent on request.
156 W. 72nd St., New York. SUsquehanna 7-0197

MME. ANITA RIO
SINGING TEACHER WHO SINGS
860 West 22nd Street, New York
Phone: CHelsea 3-6911

MRS. A. THEODORE GAILLARD
PIANO and HARMONY
Specializing in Teaching Children
Endorsed by: Gabrilowitsch, Schelling, Samaroff
61 E. 86th St., New York Tel. SAcramento 2-5828

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio 171 W. 71st St., N. Y. TRalfagar 7-0553
15th Year Soloist Marble Collegiate Church

IRMA SWIFT
VOICE SPECIALIST: Private and class instruction—Courses at Hunter College—Radio classes with microphone technique.
166 West 72nd St., New York. TRalfalgar 7-8939

BURNHAM-WRAGG
PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world.
All vocal defects adjusted.
817-18 (new studio) Carnegie Hall, N. Y.
Appointment by Telephone—CIrcle 7-1472

EMMA A. DAMBMANN
Voice Specialist in Tone Production,
Bell Canto Method
London Terrace, 430 W. 24th St., N. Y. City
Tel. CHelsea 3-1442

PHILIP MITTELL
Teacher of many distinguished symphony, quartet and concert violinists. Coach to artists of radio, theater, screen and concert hall.
Studio: 50 W. 67th St., N. Y. ENdicott 2-3464

MILLO PICCO
MASTER OF SINGING
Baritone Metropolitan Opera Co.
Hotel Dauphin, Broadway at 67th St., New York
Phone: TRafalgar 7-2200

LEO BRAUN
VOICE—REPERTOIRE
TEACHER OF
many famous Opera and Radio Stars
OPERATIC ENSEMBLE CLASSES
Metropolitan Opera House Bldg. (Studio 64), N. Y.

RONALD MURAT
COMPOSER—VIOLINIST
of Juilliard School Faculty
601 Cathedral Parkway, N. Y. Tel. CA. 8-8852
Summer Studio at Haddam, Conn.

EDGAR SCHOFIELD
TEACHER OF SINGING
50 West 67th Street, New York
Telephone: ENdicott 2-9527

VLADIMIR GRAFFMAN
VIOLINIST AND TEACHER
226 West 97th Street
New York, N. Y.

ELLMER ZOLLER
COACH—ACCOMPANIST
162 West 56th Street, New York City
Telephone CIrcle 6-2654

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone: AUdubon 3-3748

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
57 West 46th St., New York City
Telephone BRyant 9-1927

JEAN SKROBISCH
OPERATIC AND CONCERT TENOR
(Formerly Covent Garden)
Complete Training for Successful Career
Steinway Hall, 113 W. 57th St. Tel. COl. 5-1418

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
205 West 57th St., New York
CIrcle 7-1723

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

PAUL YARTIN
Harmony — Counterpoint — Composition
45 West 94th Street, New York
RIverside 9-9626

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Pilgrim's Progress,
Alice in Wonderland,
New England Symphony, etc.

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

F. W. RIESBERG, A.A.G.O.
Organist Sesquicentennial Exposition
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel.: SChuyler 4-4140
Personal Address: 321 West 74th Street
Tel.: SUsquehanna 7-5702

EDOARDO PETRI
TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2628

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-6625
Also Classes for Children

LOUISE GERARD THIERS
TEACHER OF SINGING
Concerted Operatic Interpretation
Final Opera Evening May 1
805 Carnegie Hall, N. Y. Phone CIr. 7-3515

CARL M. ROEDER
TEACHER OF PIANO
Member of Faculty Juilliard School of Music.
Summer Course Barrington School,
Great Barrington, Mass.
Studios: 607-608 Carnegie Hall, New York

LOUIS BACHNER
VOICE—Teacher of
Sigrid Onegin, Heinrich Schlusnus, Ria Ginster
Hotel Ansonia, New York SUsquehanna 7-3300

EDWARD HARRIS
ACCOMPANIST—COACH
Concert and Radio Repertory for Singers
Studio: 111 East 37th St., N. Y.
Phone: LExington 2-5274

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
157 West 79th Street, New York City
Telephone, SUsquehanna 7-1152

CLAUDE GONVIERRE
TEACHER OF PIANO
COURSES AT HUNTER COLLEGE
Studio: 1225 Park Avenue, New York
SAcramento 2-5714

SOLON ALBERTI
TEACHER OF SINGING
ACCOMPANIST
COACHING IN RECITAL—ORATORIO—OPERA
RADIO—REPERTOIRES
171 West 71st St., New York SU. 7-1514

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-0588
Will Accept Advanced Violin Pupils

Accredited Musical Courier Correspondents*

Foreign

ARGENTINA, S. A.
Buenos Aires: Jorge M. White, Paraguay, 1207.

AUSTRALIA
Adelaide: Cynthia Hendrickson, 26 Watson Ave., Rose Park, Adelaide, South Australia.
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

AUSTRIA
Vienna: Dr. Paul A. Pisk, Schleifmuehlgasse 19, Vienna IV.

BELGIUM
Brussels: Sidney Vantyn, 108, rue Garibaldi.

CANADA
Edmonton: Frederick Fraser, 9819-106 St.
Montreal: J. Henri Goyer, Room 403, 107 Craig St., W.
Saskatoon: Lyell Gustin, 512 Tenth St.
Toronto: Bernard Preston, 294 St. George St.
Victoria, B. C.: Alan A. Fraser, Seven Oaks.
Winnipeg: Archibald Cooper, 475 Elgin Ave.

CHINA
Shanghai: Vanya Oakes, Care American Express.

CUBA
Havana: Huberto de Blanck, Avenida Simon Bolivar 77-79.

CZECHO-SLOVAKIA
Prague: Gerth-Wolfgang Barush, Soborska 8, Prague-Dejvice.

DENMARK
Copenhagen: Christian Leth-Nielsen, Nicolai Plads 3—4e.

EGYPT
Cairo: Gerhard Willner, 113, rue Kasr el Aini.

ESTHONIA
Tallinn: Riho Pats, Rava 30-4.

FINLAND
Helsingfors: Ilja Busch, Norra Hesperiag 13-A-4.

FRANCE
Paris: Irving Schwerké, 6 Square Leon Guillot, XV.

GERMANY
Berlin: Heinrich Franke, Suares str. 41, Charlottenburg-5-Berlin.
Cologne: Adolf Spies, 569 Neusserstr.
Dresden: Elinor Janson, Reichs str. 13. Dresden A. 24, 'phone 45078.
Frankfort-on-Main: Hermann Lismann, Hermann Goering Ufer 82.
Hamburg: Edith Weiss-Mann, Alte Rabenstrasse 34, Hamburg 13.
Leipsic: Clarence Ehrhardt, Jr., Wilhelmstrasse 40, II.
Munich: Paul Ehlers, Johannstr. 72, Solln bei Munich.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.
London: César Saerchinger, 14, Langham Place, W. 1.
Manchester and Liverpool: Norman Moorcroft, 218 Deane Road, Bolton, Lancashire, Eng.

GREECE
Athens: Frank Choisy, 60 Zoodohou Pighia.

HOLLAND
Amsterdam: Max Tak, 22 Vijzelstraat.
The Hague: Henry de Groot, 350 Fahrenheitstr.

HUNGARY
Budapest: Alexander Jemnitz, V1, Bolyovszky Ucca 21.

IRISH FREE STATE
Dublin: M. F. Linehan, 37 Wellington Road.

ITALY
Florence: Dorothy Nevile Lees, 24, via Foscolo.
Milan: Mary Tibaldi Chiesa, 4, Via Lanzone.
Rome: Stella Saxton, Excelsior Hotel.

JAPAN
Tokyo: I. J. Fisher, 495 Itchome, Totsukamachi, Yodobashi-ku.

MEXICO
Mexico City: Verna Carleton Millan, Avenida Veracruz Num. 69.

MONACO
Monte Carlo: Sébastien Jaspard, La Vedetta, Escaliers Sainte-Devote, No. 3.

POLAND
Warsaw: Karol Stromenger, Wilcza 5, m. 9.

RUMANIA
Bucharest (III): Romeo Alexandrescu, 87, rue Aurel Vlaicu, et.I.

SPAIN
Barcelona: Baltasar Samper, Via Layetana 21, 2°
Madrid: José M. Franco, 5, General Arrando.

SWEDEN
Stockholm: Bengt Pleijel, Geergatan 8.

SWITZERLAND
Geneva: Georges Perret, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Kisch, Splügenstrasse 4.

U. S. S. R.
Moscow: Miss Valentine V. Konin, Kabanikhin Per. 28, kv. 9, Moscow 56.

Domestic

ALABAMA
Birmingham: Alice Graham, 2101 Eleventh Court, South.

CALIFORNIA
Los Angeles: Richard Drake Saunders, 5617 Hollywood Blvd., Hollywood, Calif.
San Diego: Helen Bagg, 1327 West Lewis St.
San Francisco: Alfred Frankenstein, San Francisco Chronicle.

COLORADO
Denver: Gustav Schoettle, 210 W. 13th Ave.

CONNECTICUT
New Haven: Mina Kirjofsky, 117 Sheffield Ave.

DISTRICT OF COLUMBIA
Washington: Gertrude Effenbach, 1510 19th St., N. W.

GEORGIA
Atlanta: Mabelle S. Wall, 343 Peachtree St.

INDIANA
Indianapolis: Herschell C. Gregory, 404 N. West St., Lebanon, Ind.

LOUISIANA
New Orleans: Ottilie Lambert, 2036 Napoleon Ave.

MAINE
Portland: Sylvia Rowell, 163 Neal Street.

MARYLAND
Baltimore: Gustav Klemm, 920 St. Paul St.

MASSACHUSETTS
Boston: Moses Smith, 26 Museum Road.

MICHIGAN
Ann Arbor: Alan McLean Taylor, 224 E. Maumee St., Adrian.
Detroit: Mary Endicott Manning, 5330 John R. St.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Duluth: Carl B. Costello, The Duluth Herald, 424 West First St.
Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI
Joplin: H. D. Robards, 203 North Moffet.
Kansas City: Mrs. Paul C. Barbee, 3924 McGee St.
St. Louis: Oscar Condon, 1094 Olive St.

NEBRASKA
Omaha: Jean P. Duffield, 5107 Underwood Ave.

NEW JERSEY
Trenton: W. T. Rockhill, c/o W. H. Young, Inc., 325 Calhoun St.

NEW YORK
Buffalo: Louise H. Marvin, 394 Elmwood Ave.
Rochester: David E. Kessler, Rochester Journal.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Horton, 27 Knollwood Park.

OHIO
Cincinnati: Marie Dickore, 3348 Burnet Ave.
Cleveland: Rosa H. Widder, 1740 Coventry Rd.
Columbus: Harold G. Davidson, 2123 Iuka Ave.

OKLAHOMA
Oklahoma City: Mrs. Frances Potter Hauser, Warner Theatre.

OREGON
Portland: David Piper, 703 Studio Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 5808 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.

RHODE ISLAND
Providence: Blanche N. Davis, 33 Henry St., Edgewood, R. I.

TEXAS
El Paso: Mrs. Hallett Johnson, 1311 Montana St.
Fort Worth: E. Clyde Whitlock, 1109 W. Cannon St.
Houston: Katherine B. Morgan, 1117 Jackson Blvd.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

VIRGINIA
Richmond: John George Harris, 3616 Noble Avenue.

WASHINGTON
Seattle: John Hopper, 5646 Brooklyn Ave.

WISCONSIN
Madison: William L. Doudna, The State Journal.
Milwaukee: Justin McCarthy, 3302 N. McKinley Blvd.

*See first editorial page for list of other representatives.

VOL. CXV—No. 18
WHOLE NO. 2936

Published weekly October to May inclusive, monthly June, July, August and September by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 2, 1883, at the Post Office at New York, N. Y., under the Act of March 2, 1879. Price 20 cents. Yearly Subscriptions $3.00—Europe $4.50—Canada $4.00.

FIFTY-EIGHTH YEAR

RICHARDSON **IRWIN**
TEACHER OF SINGING
55 Tiemann Pl., N. Y. C. Tel. MOn. 2-9469

DANIEL HARRIS
BARITONE
150 West 58th St., New York CIrcle 7-6373

DE YOUNG STUDIOS
RICHARD DE YOUNG—Voice
GRACE JARNAGIN GROVE—Diction, Interpretation
721 N. Michigan Ave., Chicago, Ill. Delaware 2338

ISABEL FRENCH
SOPRANO
TEACHER OF SINGING
22 Embankment Road, Boston, Mass.

EDWIN McARTHUR
COACH—ACCOMPANIST
850 West 87th St., New York CIrcle 7-2178

ETHEL GLENN HIER
COMPOSER-PIANIST-TEACHER
Ensemble Classes
205 W. 57th St., New York CIrcle 7-5175

VLADIMIR **PADWA**
Pianist—Accompanist—Teacher
Accompanist for MISCHA ELMAN
Apt. 3A, 246 W. 73rd St., N. Y. C. Tel. Sus. 7-6864

MAUD **KEY SHELTON**
Soprano
CHICAGO GRAND OPERA
828 Orchestra Hall Bldg. Chicago, Ill.

AMANDA MacDONALD
ACCOMPANIST-COACH
Consultation Mon., Wed., Sat. afternoons
904 Auditorium Bldg., Chicago, Ill. Midway 1116

MILTON KAYE
PIANIST
Personal Rep.: Lillian Konner,
315 W. 57th St., N. Y. C. COlumbus 5-0369

NINA QUARTIN
LYRIC COLORATURA
G. H. Dalrymple, Personal Representative,
229 West 42nd St., N. Y. C.

AVERNE **WESTLAKE** "FORTNIGHTLY" MUSICALES—
Advanced Thought in Piano Technique in Its Relation to Colorful Interpretation. Classes visited by appointment. 57 West 58th St., N. Y. Tel. PLaza 9-8582.

LILA LA MOTTE
CHARACTER ACTRESS
1012 Kimball Building, Chicago, Ill.

ROBERT ELMORE
CONCERT ORGANIST
"RECITAL THRILLS CARNEGIE HALL CROWD"
—*N. Y. Journal, Dec.* 3, 1936
Management: Richard Copley, 113 W. 57th St., New York

SAMUEL **MARGOLIS** VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9188

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

CAROLINE THOMAS
VIOLINIST
Concert Management of Caroline Thomas Room 701 Hotel W. 57 St. New York City

FELIX ROBERT **MENDELSSOHN**
CELLIST AND CONDUCTOR
Address Musical Courier, 119 W. 57th St., N. Y.

BLANCHE SLOCUM
CONTRALTO
Chicago Conservatory, Kimball Hall, Chicago, Ill.

NADIA REISENBERG
PIANIST
21 East 87th St., New York ATwater 9-7193

INA DE MARTINO
LYRIC-COLORATURA
ROYAL OPERA, ROME SAN CARLO OPERA
Room 706, 119 W. 57th St., New York

SERGEI TARNOWSKY
PIANIST-TEACHER
Studio: 75 East Division St., Chicago, Ill.
Tel. Delaware 8594

GINA VANNA
SOPRANO
Personal Representative: Donna Parker,
Kimball Building, Chicago, Ill.

DINO BIGALLI
CONDUCTOR — VOCAL COACH
1011 Auditorium Building, Chicago, Ill.

Mildred DILLING
HARPIST
Management: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 East 52nd St., N. Y. PLaza 3-8717

EMANUEL ONDRICEK
Teacher of Ruth Posselt, Tascha Stinaeff, Francesco Zecchino and others
VIOLIN STUDIOS
14 E. 73rd St., N. Y. 250 Huntington Ave., Boston, Mass.

PIETRO A. YON
ORGANIST
Carnegie Hall, New York City CIrcle 7-0951

EDWARD **COLLINS**
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

HARRIET FOSTER
CONTRALTO—VOICE and COACH
140 East 52nd Street, New York City
Telephone: WIckersham 2-5537

CHARLES SANFORD SKILTON
Composer and Organist
University of Kansas Lawrence, Kansas

MILDRED HOWSON HARTLEY
MEZZO-CONTRALTO
The Athenaeum Concert Mgt., Steinway Hall, New York

GEAN **GREENWELL**
BASS—BARITONE
CONCERT—ORATORIO—OPERA
Mgt.: J. W. Cochran 1102 Steinway Hall, New York

HANNA BUTLER
Art of Singing
512 Fine Arts Building Chicago, Ill.

HENRY F. **SEIBERT**
Organist and Choirmaster Lutheran Church of the Holy Trinity, Central Park West at 65th Street, New York
LESSONS — RECITALS

JOSEPH **SCHUSTER**
CELLIST
Studio: 105 W. 55th St., New York
Telephone CIrcle 7-7951

ARPAD SANDOR
COACH
PROGRAM BUILDING FOR RECITALS
136 W. 55th St., New York Phone: CIrcle 7-4364

LUCILE **DRESSKELL** MILES
VOICE — VIOLIN — VIOLA D'AMORE
"A Different Program"
511 W. 113th St., N. Y. C. MOnu. 2-9014

HARRIET CASE
TEACHER OF SINGING
1625 Kimball Bldg., Chicago, Ill.
Har. 4868 Drexel 5890

HELEN LANIER
SOPRANO
Mgt. Richard Copley, 113 West 57th St., New York

TESSA **BLOOM**
CONCERT PIANIST
Room 704, 119 West 57th St., N. Y.

BISSELL L. PADGITT
Duo-Steinway Studio
Auditorium Building
Chicago, Ill. Harrison 6546

RUTH **SHAFFNER**
SOPRANO—Formerly Soloist St. Bartholomew's
904 Park Ave., N. Y. BUtterfield 8-8411

ALBERTO V. **SCIARRETTI**
Pianist—CONDUCTOR—Voice
148 West 57th St., New York. CIrcle 7-5892

LUISA **MONTEZ**
AND COMPANY
Spanish-American Folk Song Fiesta in Costume.
Bane Booking Bureau
200 West 57th St., New York CIrcle 7-7507

Mme. Melanie GUTTMAN-RICE
INDIVIDUAL VOCAL INSTRUCTION—Class Courses: (A) Theory of Voice Training. (B) Analysis of the Standard German Song. Endorsed by Artur Bodanzky.
370 Central Park West, N. Y. C. Riverside 9-3289

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL.

JOHN H. PATRICK
BASSO
Room 1605, 59 East Van Buren St., Chicago

MADELENA **PALTENGI**
LYRIC SOPRANO
CONCERTS AND COSTUME RECITALS
30 Steinert Building, Boston, Mass.

SIGISMOND STOJOWSKI
PIANIST
New York Studio, 150 West 78th Street
Management Richard Copley. *Steinway Piano*

ETHEL and OTTO LUENING
Room 701, 119 West 57th St., New York

ETTA **HAMILTON MORRIS**
TEACHER OF SINGING
102 Pierrepont St., Brooklyn, N. Y. Tel. MAin 4-6935

MAURICE MATTESON
Baritone
LECTURE—RECITAL
537 W. 121st St., New York, CAthedral 8-8640

ESTHER GOODWIN
CONTRALTO
American Conservatory of Music, Chicago, Ill.

ADELAIDE **AHRLING**
SOPRANO
ORATORIO—RADIO—RECITALS
510 Blanchard Parkway, Allenhurst, N. J.

GRACE **CASTAGNETTA**
PIANIST
Management: Bernard R. Laberge, Inc.,
2 West 46th St., New York City

MARCELLA GEON
Pianist Available for Opera Recitals
PIANO—VOICE STUDIO
160 West 73rd St., N. Y. Tel. TRafalgar 7-6700

EDYTHE MAY **CLOVER**
CONCERT PIANIST and TEACHER
Scharwenka Exponent
24 West 68th St., N. Y. C. SU. 7-8810

KATE S. CHITTENDEN
PIANOFORTE—REPERTOIRE—APPRECIATION
The Wyoming, 853 Seventh Ave., (55th St.)
CIrcle 7-5329

CESARE STURANI
VOICE — COACH
Hotel Ansonia, New York City
Phone: TRafalgar 7-8770

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 412 Fifth Ave., N. Y. C.

HERMAN **WEIGERT**
SOLE OPERA COACH TO FLAGSTAD
Royal Opera House, Covent Garden
London, England

CONSTANCE **BEATUS**
Soprano
Bane Booking Bureau
200 West 57th St., New York CIrcle 7-7507

LOUIS ROUSSEAU
LYRIC TENOR
Available for Opera, Concert and Recital
605 Auditorium Bldg., Chicago, Ill.

KATHRYN TYNDALL **DRYER**
TEACHER OF DRAMATIC ART
171 West 57th St. Tel. CIrcle 7-6104

SIBYL SAMMIS Mac DERMID
SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS
160 W. 73rd St., N. Y. C.
Tel. TRafalgar 7-6701 and ENdicott 2-0748

SANDRO **GIGLIO**
BARITONE
Chicago Opera Company
Room 710, 119 W. 57th St., New York City

SUE **HARVARD**
SOPRANO
Marble Collegiate Church, New York City
Address: Room 705, 119 W. 57th St., New York City

HANS HESS
CELLIST
Fine Arts Building, Chicago, Ill.

N. Y. School of Music & Arts
Special Courses for Teachers
310 West 92nd St., New York City
Tel. SChuyler 4-4140

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary
Carnegie Hall, New York City

Trinity Principle Pedagogy
MUSICIANSHIP
SIGHT SINGING { not "do re mi" / not numbers / not intervals
Working knowledge in three months course.
EFFA ELLIS PERFIELD
103 East 86th St. (at Park Ave.) N. Y. C.

Roy Campbell
VOICE
TEACHER and COACH of
The Roy Campbell Royalists (NBC)
The Continentals ("The Show is On") and
Well Known Radio, Concert and Screen Artists
New Studios—48 West 48th St. Phone BR. 9-6968

KAROL FAHNESTOCK
PIANIST-TEACHER
Personal Representative
ROSS B. CARROLL
4617 Conshohocken Ave.,
Philadelphia, Pa.

MU PHI EPSILON
National Music Honor Sorority
National President: BERTHA M. KING, Minneapolis, Minn.
NATIONAL CLUB HOUSE
333 Central Park W., Apt. 33, New York
Telephone Riverside 9-9332
EDNA M. WERDEHOFF, Mgr.

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

RALPH **LEOPOLD** PIANIST
Studio: 30 W. 69th St., N. Y.
Concert Mgt. Harry Culbertson
5525 Blackstone Ave., Chicago, Ill.

Westminster Choir School
Training choral conductors for the church, civic chorus, school and college
JOHN FINLEY WILLIAMSON, *President* PRINCETON, N. J.

ANNUAL SUMMER SCHOOL June 21—July 31
Courses toward Bachelor of Music, Master of Music Degrees.
Private and Class Lessons in All Departments under REGULAR FACULTY.
The Cleveland Institute of Music
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

SYLVAIN NOACK
CONCERT VIOLINIST
Formerly Concert-Master Los Angeles Philharmonic Orchestra
Now Available for Recitals
Robert L. Hollinshead, Mgr.,
5855 Hollywood Blvd., Hollywood, Cal.

HOWARD HALBERT
CONCERT VIOLINIST
RECITALS — TEACHING
Member California String Quartet
131 S. Manhattan Place,
Hollywood, Calif. Phone HE. 0733

ROSABELLE DE LONG
VOICE BUILDER
SOPRANO
CONCERTS—RADIO
2232 N. New Hampshire Ave.,
Hollywood, Cal. Tel. NO. 7963

IRMA OLSSON-SEFFER
PIANIST
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd.,
Hollywood, Calif.

BETTE LEWIS
LYRIC COLORATURA
RADIO — CONCERT
OPERA — SCREEN
491 N. Genesee, Hollywood,
Calif. Tel. Whitney 7286

MAE GILBERT REESE
CONCERT PIANIST
ARTIST TEACHER
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

MARGUERITE BITTER
CONCERT PIANIST
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd.,
Hollywood, Cal.

FRANK COLSON
DRAMATIC TENOR
OPERA — CONCERT
RADIO — SCREEN
1235 N. Berendo St., Hollywood,
Calif. Phone OL. 6386

MRS. M. HENNION ROBINSON
ACCOMPANIST
COMPOSER
226 S. Norton Ave.,
Los Angeles, Calif.
Phone OR. 3259

HO-TE-MA-WE
INDIAN MEZZO - SOPRANO
CONCERT—RADIO—SCREEN
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

RUTH TERRY KOECHIG
MEZZO - CONTRALTO
SCREEN—CONCERT
OPERA—RADIO
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

ELEANORE WOODFORDE
SOPRANO
OPERA—RECITAL—RADIO—SCREEN
740 N. Orlando Ave.,
Hollywood, Calif.
Phone WY. 2658

CLAUDIA BRADBURY
COLORATURA SOPRANO
CONCERT—RADIO—RECITAL
Care of Musical Courier, Roosevelt Hotel,
Hollywood, Calif.

JAMES GUTHRIE
CONDUCTOR
SYMPHONY—OPERA—ORATORIO
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd.,
Hollywood, Calif.
or Phone FA. 5110

LILLIAN BACKSTRAND WILSON
VOCAL SPECIALIST
Private Lessons and Teaching Methods
SCHOOL OF MUSIC, THE UNIVERSITY OF SOUTHERN CALIFORNIA, Los Angeles
Phones PA. 2682 and RI. 4111

EDNA NARDINI
CONCERT PIANIST
1861 N. Edgemont, Hollywood, Calif.
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

MINNALETHA WHITE
VOICE TEACHER
Formerly Prof. of Voice, Univ. of Okla. Now asst. to
Andres de Segurola
1431 Valencia, Los Angeles, Calif.
Phone Richmond 8402

RAYMOND McFEETERS
PIANIST
ACCOMPANIST
COACH
728 S. Marengo Ave., Pasadena,
Calif. Phone Terrace 2361

WM. BACHENHEIMER
CONDUCTOR
GRAND & LIGHT OPERA
VOICE—COACHING
Musical Director of MARIA JERITZA
1945 Franklin Circle, Hollywood,
Calif. Phone HI. 1486

VIRGINIA CARD
COLORATURA SOPRANO
OPERA — SCREEN — RADIO — CONCERT
1215 Lodi Place, Hollywood, Calif. Tel. GL. 3166
Behymer Artist Bureau, Los Angeles, Calif.
Personal Representative: Wynn Rocamora

LORENZA JORDAN COLE
CONCERT PIANIST
Head of Piano Department
TUSKEGEE INSTITUTE
Booking N. W. Tour 1936-37
Address: Tuskegee Institute
Tuskegee, Alabama

RUTH HOWELL
SOPRANO
DRAMATIC RECITALIST
CONCERT — RADIO — OPERA —SCREEN
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

JULIA BAL DE ZUNIGA
BELGIAN PIANIST
ARTIST TEACHER
7035 Lanewood Avenue
Hollywood, Calif. Phone GR. 3213

PIETRO CIMINI
VOICE SPECIALIST
Phone FI. 0977
Teacher of Famous Artists of Opera, Screen, Radio, Concert.
Present teacher of
BETTY JAYNES
16 Year Old Opera and Screen Star
620 S. Alexandria, Los Angeles, Cal.

RALPH REILY
TENOR
OPERA — CONCERT
RADIO — ORATORIO
Care of Musical Courier,
Roosevelt Hotel, Hollywood, Cal.

KRIEG-GERIN STUDIOS
PIANO — VOCAL
ADVANCED — CHILDREN
11806 Blix Ave., No. Hollywood, Calif.
Phone N. H. 2085

LUCILE LORELLE
MEZZO-SOPRANO
OPERA—COSTUME RECITAL
—RADIO—SCREEN
Shelton Apts., Hollywood, Cal.
Phone GR. 3141

ALETTA DE HOYOS
LYRIC SOPRANO
OPERA—CONCERT
RADIO—TEACHING
1514 Sanborn Ave., Los Angeles,
Calif. Phone MO. 12767

BLYTHE TAYLOR BURNS
SOPRANO
RADIO—RECITAL—
OPERA—ORATORIO
339 S. Citrus Ave., Los Angeles,
Calif. Phone WY. 4282

JESSIE MacDONALD (PATTERSON)
SOPRANO
OPERA — CONCERT
RADIO — TEACHING
2258 La Granada, Hollywood,
Calif. Phone HE. 9779
Robt. L. Hollinshead, Mgr.

MARY TEITSWORTH BOYD
SOPRANO
OPERA—CONCERT—
ORATORIO
414 N. Las Palmas Ave.,
Hollywood, Cal. Tel. WY. 6430

COLLEEN SWORD
MEZZO-SOPRANO
OPERA—RADIO—CONCERT
214 S. Van Ness Ave.
Los Angeles, Cal.
Tel. WY. 6806

JOSEPH J. KLEIN
VOCAL TECHNIQUE
CHORAL DIRECTOR
800 N. Brand Blvd.
Glendale, Calif.
(Suburb of Los Angeles)

SUGI MACHI
Brilliant Young
JAPANESE SOPRANO
OPERA—CONCERT—RADIO
Victor Red Seal Artist
care Musical Courier
119 West 57th St., N. Y. C.

ROBERT FLACK
ACCOMPANIST
6044½ Hollywood Blvd.,
Hollywood, Calif.
Phone GL. 6174

RUSSELL HORTON
TENOR
CONCERT—RADIO
SCREEN—ORATORIO
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd.,
Hollywood, Calif.

ELLIS LEVY
VIOLINIST
TEACHER — COMPOSER
Former Asst. Concert-Master
St. Louis Symphony Orchestra
614 No. Roxbury, Beverly Hills, Cal.
Phone OX. 3814

ELIZABETH and FRANCES COPELAND
DUO-PIANISTS
RECITALS — RADIO
ORCHESTRAL APPEARANCES
Ruth Creed Young, Mgr.
Roosevelt Hotel, Hollywood, Cal

ARTHUR ROSENSTEIN
ACCOMPANIST
and COACH
Metro-Goldwyn-Mayer Studios
Culver City, Calif.
Phone: Hillside 3758

BERTHA VAUGHN
VOICE TEACHER
Vaughn artists include RUTH SHAFFNER of New York, MARY TEITSWORTH BOYD of Los Angeles, RUTH TERRY KOECHIG of Los Angeles, FLORENCE RUBENS of Los Angeles, MARY REARDON of Los Angeles
702 S. Crenshaw Blvd., Los Angeles, Calif. Phone Oregon 8974

ELOISE HORTON
COLORATURA SOPRANO
Opera—Concert—Radio
9042 Vista Grande
West Hollywood, Calif.
Phone Crestview 8741

EDITH KNOX
CONCERT PIANIST
ARTIST TEACHER
1547 S. Gramercy Place,
Los Angeles, Cal. Tel. RO. 8245

HAROLD GELMAN
CONCERT PIANIST
TEACHER
1250 N. Harvard
Hollywood, Calif.
Phone Olympia 7670

MR. and MRS. ABBY DE AVIRETT
TEACHERS OF
PIANO
Announce removal of studios to
267 S. Arden Blvd. (Corner 3rd St.)
Los Angeles, Calif. Tel. WH. 7340

ROXANA BYERS
PIANIST
ADVANCED COACH
FOR RECITALS
219½ S. Ardmore, Los Angeles,
Calif. Phone FR. 4524

MARY COOK COWERD
DRAMATIC SOPRANO
CONCERT—RADIO
SCREEN—ORATORIO
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

JOHN WARREN ERB
NEW YORK UNIVERSITY
LAFAYETTE COLLEGE
Private address: 45 Fifth Avenue, New York City

CREATORE AND HIS BAND
Now Booking Coast-to-Coast Tour
Summer 1937 — Season 1937-38
75 West 86nd Street — New York City

ADA BELLE FILES
CONTRALTO
Costume Recitals
449 Wrightwood Avenue, Chicago, Ill.

SERGE BOROWSKY
RUSSIAN-AMERICAN BARITONE
ARTIST—TEACHER
Mgt: Bernard R. Laberge, Inc., 8 W. 40th St., N. Y.

RICHARD CZERWONKY
VIOLINIST-CONDUCTOR
De Paul U. School of Music — Cent. 8194
64 East Lake St., Chicago, Ill.

DONNA PARKER PRODUCTIONS
1430 Kimball Bldg., Chicago — Webster 2873

MARGUERITE POTTER
CONTRALTO—VOICE BUILDING—COACHING
Scholarships to the Talented
817 Steinway Hall, N. Y. C. — Circle 7-2916

JANE CAMERON
CONTRALTO
Room 708, 119 West 57th St., New York

YOSIE FUJIWARA
TENOR
Care of Alberto Sciarretti
148 West 57th Street, New York City

PETER CHAMBERS
BASS-BARITONE
Per. Rep.: G. H. Dalrymple, 229 W. 42nd St., New York

VITTORIO TREVISAN
ALL BRANCHES OF SINGING
AND ACTING FOR OPERA
520 Fine Arts Building, Chicago, Ill.

ELSA HARTHAN ARENDT
SOPRANO
Soloist First Congregational Church of Oak Park, Ill.
Euclid 27 — La Grange 2070 — Harrison 6567

DOROTHY ORTON
SOPRANO
Management: National Music League, Inc.
113 West 57th St., New York City

VIOLET MARTENS
VOCAL COACH
621 Fine Arts Building, Chicago, Ill.

DIMITRI ONOFREI
Leading Tenor San Carlo Opera Co.
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

ADELE MARCUS
PIANIST
Personal Representative: Mrs. Ruth Swarthout,
4 East 64th Street, New York

AMELIA BRADDOCK
MEZZO-CONTRALTO
403 Carnegie Hall, New York — COlumbus 5-2258

Rosia Britein
COMPOSER—PIANIST
Chicago Conservatory — Harrison 0500

EDYTHE J. MAGEE
VOICE—COACH
Metropolitan Opera House Studios, New York City

MR. and MRS. HENRY HOLDEN HUSS
Joint Recitals—Piano and Voice Specialists
Studio: 804 Steinway Bldg., 113 W. 57th St., N. Y.
Tel.: COlumbus 5-9241
Add. 146 E. 150th St., N. Y. Tel.: MOtt Haven 9-0363

The Hon.
WILLIAM BROWNLOW
IRISH BARITONE
Concert Management George Leyden Colledge
30 Rockefeller Plaza — New York, N. Y.

PASQUIER STRING TRIO
(JEAN-ETIENNE-PIERRE)
Classical—Romantic—Modern Repertory
Mgt.: Bernard R. Laberge, Inc., 2 W. 46th St., New York

ALICE NICHOLS
ACCOMPANIST and COACH
57 West 75th St., New York — Tel. TR. 7-1314

MARJORIE *Pianist* ALLISON *Cellist*
MacKOWN
Mgt. Harriet Steel Pickersgill
1780 Broadway, New York

FLORENCE KASS
MEZZO-SOPRANO
CONCERT - RECITAL
836 Orchestra Building, Chicago, Ill.

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
138 West 58th St., New York — Circle 7-5958

THELMA SPEAR
(Mrs. Ludwig Lewisohn)
SOPRANO
Room 708, 119 West 57th St., New York

WILLEM VAN DEN BURG
Assistant Conductor San Francisco Symphony
Former solo cellist Philadelphia Orchestra
2818 Leavenworth Street — San Francisco, Calif.

LOUISE JENKINS
COSTUME RECITALS
SINGING — ACTING — DANCING — LECTURING
370 Riverside Drive, N. Y. C. — AC. 2-5222

PIANO TEACHERS
Desiring Bulletin of
National Piano Playing Tournament
Write: 151 West 40th St., Suite 1601, New York

MAE GRAVES ATKINS
TEACHER OF SINGING
Pupil of Sembrich
Chicago Conservatory, Kimball Hall, Chicago, Ill.

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class-lessons in Fundamentals
Available as Lecture-Recitalist
806 STEINWAY BLDG., NEW YORK CITY

EMILY ROOSEVELT
SOPRANO
Mgt. Richard Copley, 113 W. 57th St., New York

CATHERINE HAWKS
MEZZO-SOPRANO
Room 706, 119 West 57th St., New York

ROSE KUNST
SOPRANO
Room 707, 119 West 57th St., New York
Or 329 Hawthorne Terrace, Mt. Vernon, N. Y.

ELSA FIEDLER
ACCOMPANIST-COACH
309 W. 57th St., N. Y. C. COlumbus 5-7750

CHARLES SORCE
New NBC Tenor
Heard Tuesdays, 4:30 P.M. over WJZ
Available for Personal Appearance

DELTA OMICRON
NATIONAL MUSICAL SORORITY
Alma K. Wright, *National President*
371 Hollywood Ave., Douglaston, L. I., N. Y.

ANN TURNER
Lyric Soprano
CONCERTS—RECITALS
703, 119 W. 57th St. N.Y.C. Tel. WI. 2-3976 (Morns.)

GEORGE HOYEN
AMERICAN CONDUCTOR
Room 703, 119 West 57th St., New York City

W. M. SPADA
CONDUCTOR—COACH—ACCOMPANIST
18 West 52nd St., New York — PL. 3-9146

AUDITORIUM RECITAL HALL
426 comfortable seats
EXCELLENT ACOUSTICS
INDIRECT LIGHTING
MODERN DECORATION AND
GOOD VENTILATION
Mason & Hamlin Piano Furnished
$30 per engagement
WRITE OR PHONE
AUDITORIUM BUILDING
N. E. Cor. Wabash Ave. and Congress St.
Harrison 0134 — Chicago, Ill.

HUGH McAMIS
CONCERT ORGANIST
160 West 73rd St.
New York

EVA LYNNE BOOTH
CONCERT PIANIST
507 W. 113th St., New York — MOnument 2-2934

MIGUEL SANDOVAL
COACH and ACCOMPANIST
414 Riverside Drive, New York — MO. 2-5783

DANIEL WOLF
PIANIST AND COMPOSER
138 West 58th St., New York — Circle 7-1304

LYUBA SENDEROWNA
DRAMATIC CONTRALTO
Room 704—119 West 57th St., N. Y.

DANIEL SAIDENBERG
CELLIST
CONDUCTOR
Chicago Musical College,
Chicago, Ill.

INSTITUTE OF MUSICAL ART OF THE JUILLIARD SCHOOL OF MUSIC
Ernest Hutcheson, Dean — Oscar Wagner, Assistant Dean
A school for serious students. Courses in all branches of musical education. The four-year course in Public School Music leads to the degree of Bachelor of Science with Major in Music. Catalog sent on request.
120 Claremont Avenue — New York City

HAROLD HENRY
PIANIST
507 W. 80th St., New York
Tel. SUsquehanna 7-0685

ENZO (Violin) CASSAB (Cello) CARL (Piano) PASCARELLA TRIO
CONCERT—RECITAL—INSTRUCTION
Address care Musical Courier,
119 West 57th Street
New York, N. Y.

RARE—PHONOGRAPH RECORDS—35c UP. Unobtainable vocal and instrumental records of all the famous artists for sale. Over 25,000 in stock. Selections by Battistini, Caruso, Bonci, Calve, Destinn, de Lucia, Eames, Gadski, Melba, Plancon and others. Searches made without charge.
Open only Tuesday-Thursday, 7 to 10 P.M.; Saturday, 10 to 5.
Jack L. Caidin, 1123 Broadway, New York City.

Read the MUSICAL COURIER regularly

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.00 — Foreign, $4.50

IDA ELKAN
INSTITUTE OF PIANO PLAYING
903 Carnegie Hall, N. Y. C. — Circle 6-2746

EMMA OLSSON
Member faculty IDA ELKAN INSTITUTE
OF PIANO PLAYING

JOHN VIRGILIO
Member faculty IDA ELKAN INSTITUTE
OF PIANO PLAYING

CECILE HELLER MILLER
SOPRANO
Lieder Singer — Voice Teacher
250 West 94th St., N. Y. C. — RI 9-3919

HELEN FREUND
SOPRANO
CHICAGO CIVIC OPERA COMPANY
625 Orchestra Building, Chicago, Ill.

ELSA HOTTINGER
CONTRALTO
OPERA — RADIO — CONCERT
549 Fullerton Parkway, Chicago, Ill.

RICCARDO DELLERA
With Metropolitan Opera Company for 19 years
VOICE TEACHER and OPERATIC COACH
Studio: 171 W. 71st St., New York — TRafalgar 7-6451

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive, Chicago, Ill.

LUCILLE MEUSEL
LEADING COLORATURA SOPRANO
Chicago and San Carlo Opera Companies
Management: National League of Community Concerts, 310 South Michigan Avenue, Chicago, Ill.

ELAINE DE SELLEM
Mezzo Soprano
TEACHER OF VOICE, AMERICAN CONSERVATORY
Chicago, Ill.

HELEN CHASE
VOICE TEACHER—COACH—HISTRIONICS
Teacher of Margaret Speaks and Other
Distinguished Artists
STUDIO. 316 W. 84th St., N. Y. City. TR 7-9102

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. VIRGIL, Director
317 W. 93rd St., New York. — Riverside 9-4899

FREDERIC BAER
BARITONE
Mgt.: Haensel & Jones, 113 West 57th St., N. Y

ANNA GROFF-BRYANT
Teacher of the Art of Voice Development and the
Art of Singing
528 Fine Arts Bldg., Chicago — Webster 2710

SCIONTI
PIANIST
64 East Van Buren St., Chicago, Ill.

DR. FRANK LAIRD WALLER
Conductor Chicago City Grand Opera
Teacher of Voice from Rudiments to
Grand Opera and Concert Repertoire
1220 Kimball Bldg., Chicago — Phone Webster 7288

BIANCA SAROYA
Leading Soprano San Carlo Opera Co.
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

AUGUSTA COTTLOW
CONCERT PIANIST—TEACHER
Studio: 52 West 85th St., New York City
Tel. Circle 7-1093

LEONARD STOCKER
BARITONE
Betty Tillotson
Concert Direction
Steinway Bldg.
N. Y. C.

MILDRED BROWNE
COACH — ACCOMPANIST
443 West 22nd St., N. Y. — CH. 3-8055

JEANNETTE
VAN DER VELPEN
COLORATURA SOPRANO CHICAGO GRAND OPERA CO.
Mgt.: National League of Community Concerts,
310 South Michigan Ave., Chicago, Ill.

STAGEFRIGHT
ITS CAUSE AND CURE
GOODHUE STUDIOS
Book, $1.10 Postpaid
Box 15, CAMBRIDGE, MASS.

Vol. CXV, No. 18
Whole No. 2936

MUSICAL COURIER

Weekly Musical Newspaper — Established 1880

New York, Saturday
May 1, 1937

Beecham Directs Two Works At State Opera in Berlin

English Conductor Draws Capacity Houses—Restoration of Bartered Bride—Early Mozart Opera—Orchestral Fare—Beethoven Cycle —Furtwängler as a Composer

By HEINRICH FRANKE

BERLIN.—The Staatsoper had two memorable evenings when Sir Thomas Beecham conducted Gluck's Orpheus and Eurydice and Mozart's The Elopement from the Seraglio. Berlin society turned out *en masse* to give Sir Thomas a rousing welcome.

The Gluck work was a joy, the best singers of the Opera being in the cast. Margaret Klose took the role of Orpheus in classic style; Maria Cebotari was an attractive Amor; Maria Müller pleased the audience with her skilled singing and acting as Eurydice. Beecham and the orchestra played the score in the "grand style" Gluck's music demands. The scenery and staging were in the capable hands of Emil Praetorius and Heinz Tietjen. The applause for cast, orchestra and conductor was long and hearty.

The Elopement from the Seraglio was a repetition of the foregoing success, the capacity audience being delighted by the scenery and Erna Berger's coloratura in the role of Constance.

Smetana's Bartered Bride has returned to the Staatsoper. When the curtain rose, the audience gave a gasp of pleasure for the wonderful scenery of Karl Doll. The staging by Josef Gielen enhanced the impression from scene to scene, the ballets being especially rhythmic and colorful. The outstanding cast included Maria Müller (Marie), Marcel Wittrisch (Hans), Erich Zimmerman (Wenzel), and Fritz Krenn (Kézal). Leo Blech conducted with fire and spirit.

MOZART OPERA BUFFA

The Staatsoper had no less success with Mozart's early work, La Finta Giardiniera. Siegfried Anheiser edited and completed the first act. Benno von Arendt created lovely scenery and costumes, and Alexander d'Arnals did the staging. Karl Dammer conducted, bringing out all the charm of the score. The cast comprised Josef Burgwinkel (amusing as Podesta Don Anchise), Margret Pfahl (Marchesa Violante Onesti), Walter Ludwig (Count Belfiore), Elisabeth Friedrich (Armida), Martha Rohs (Ramiro), Lore Hoffmann (Serpetta) and Karl Walter (Nardo).

ORCHESTRA

The German Opera Orchestra gave its third concert under Karl Dammer, with Edwin Fischer as the piano-soloist. The list was Rehan's cerebral symphonic prologue to Crabbe's Don Juan and Faust, Pfitzner's lively, atmospheric piano concerto, and Schubert's symphony in C major.

Arthur Rother directed the fourth concert, Georg Kuhlenkampf winning success in Glazounoff's concerto for violin and orchestra. The orchestral fare was Toccata Patetica, by Erwin Dressel, and Eroica Symphony by Beethoven. The Philharmonic cycle under foreign conductors came to an end with Ernest Ansermet and Bernardino Molinari. Ansermet's soloist was Mariano Stabile, who sang arias by Monteverdi, Corelli, and Pizzetti. In the last number, Stravinsky's Petrouchka, Ansermet revealed his finest resources.

Molinari opened his program with a sonata of Corelli transcribed by Pincelli, the lovely music having instant success. Siegfried Borries played his own concerto for violin and orchestra with fine tone and technical surety. In Respighi's Pines of Rome, and Verdi's Sicilian Vespers Overture, Molinari gave of his best. The seance ended with Beethoven's fifth symphony.

A concert of unusual interest was the Italian-Hungarian evening under Leo Borchard. Works of Kodaly, Bartok, Casella and Petrassi were played. The Hungarians proved more melodious, the Italians more daring, in the modern style. Casella played the piano part of his concerto for piano, trio and orchestra.

BEETHOVEN CYCLE

Robert Heger opened the Philharmonic Beethoven cycle, with Hugo Kolberg, soloist, in the two Romances for violin and orchestra. The Leonore third overture and the first and second symphonies were the other numbers.

(*Continued on page 28*)

Nazis Retire Blech

BERLIN.—The official German news agency on April 23 announced the retirement of Leo Blech as conductor of the Berlin State Opera. The reason given was that he had attained the "old-age limit" for retirement.

Blech, who is sixty-six years old, a native of Aix-la-Chapelle, is widely known as a composer and conductor. His activity at the Berlin Opera dates from 1906. When the Nazis came to power, he was one of three general music directors of the State Opera, with Klemperer and Kleiber. Although of non-Aryan extraction, he was retained on the conducting staff. He has toured as guest conductor in several other countries, including America, which he visited with the Wagnerian Opera Company. His one-act opera, Versiegelt, was produced at the Metropolitan Opera some years ago. C. D.

Vienna Applauds Hindemith In His New Viola Concerto

Knappertsbusch and Furtwängler Lead Philharmonic—Recitalists in High Achievements—Bach's St. Matthew Passion Notably Performed

By MARTA FRANK-PISK

VIENNA.—A stimulating program was provided by the Gesellschaft der Musikfreunde, comprising Carnaval Overture (Dvorak), fourth symphony (Mahler) and Der Schwanendreher, concerto for viola and small orchestra by Paul Hindemith, the composer playing the solo part. The work proved attractive and the audience gave it and the author warm applause. Kabasta was the skillful conductor.

Eugen Zador's Tanzsymphonie formed the central feature of the program which Knappertsbusch offered at a Philharmonic Orchestra concert. While ingenious, the opus is not rich in musical substance. Knappertsbusch did the score well. The reading of Brahms' third symphony was admirable in style and spirit.

Knappertsbusch led the Philharmonic Orchestra in a list of Alpensymphonie by Richard Strauss, and a Rachmaninoff piano concerto, with Henry Jackson as the efficient soloist.

Furtwängler, guest conductor, presented Bach, Weber and Brahms. We do not often hear one of Bach's orchestral concertos, especially with Furtwängler ably presiding at the piano.

Bach's Saint Matthew Passion is an ambitious undertaking at all times. Knappertsbusch, the Philharmonic Orchestra, the Opera Chorus, Mmes. Anday, Helletsgruber, MM. Dermota, Ettl and Alsen performed the oratorio in the grand manner, much to the delight of the listeners.

CHAMBER MUSIC WELL DONE

Among recent foreign guests, the Manhattan Quartet, one of the finest now active, deserves special mention. The playing of the group shows perfect equipment. Beethoven, Hindemith, and Glazounoff were the numbers played, and we look forward to the Manhattan's return at an early date.

The Rome Quartet gave Brahms, Verdi and Respighi, each revealing points of extraordinary beauty. Incisive rhythm and finished phrasing characterize the Roman players.

KEYBOARD PLEASURES

Successful recitals were by Cyrill Smith, fine tone and musical insight; Mary Munn, refined delivery; Angelica Morales, in music by Albeniz, de Falla, Granados, Nadia Reisenberg, showing high ability in an interesting program; and France Ellegard, locally esteemed.

Nikolai Orloff gave a masterly reading of Rachmaninoff's third piano concerto when he was soloist with the Gesellschafts-Konzert under Oswald Kabasta. In his recital, Orloff's virtuosity was effective in a brilliant array of Chopin and Liszt.

Alfred Cortot's spirited style showed in Schumann's concerto with the Philharmonic Orchestra under Weingartner. Cortot also won renewed regard at his Chopin recital.

STRING SUCCESSES

Jacques Thibaud delighted with numbers by Szymanowski, Albeniz, Kreisler. He and his accompanist, Tasso Janopoulo, were greeted with enthusiasm.

Richard Odnoposoff's violin recital showed that his experience as an orchestral player had not interfered with his work as soloist,

(*Continued on page 28*)

Vaughan Williams Opera Staged by Juilliard

The Poisoned Kiss, Romantic Extravaganza, with Book by Evelyn Sharp, Has American Premiere—Stoessel Conducts Performance by Student Cast and Orchestra

By R. M. KERR

The first American hearing of Vaughan Williams' The Poisoned Kiss was given at the Juilliard School of Music on April 21. The three-act work subtitled "a romantic extravaganza," has a book by Evelyn Sharp. The work was performed by a cast of student singers and accompanied by the school orchestra under the baton of Albert Stoessel. Alfredo Valenti was the stage director, and Frederick J. Kiesler, the production manager.

As is usual in Juilliard productions, much care and attention had been given to the scenic arrangements, which were strikingly conceived. The class in stagecraft at the school doubtless had a hand in the planning, as heretofore. The musical preparation was also a painstaking one, and particularly praiseworthy in view of the unconventional nature of the score. Animation marked the stage action arranged by Mr. Valenti. The production posed some problems, as the story takes place in a mythical kingdom and is hard to make convincing.

ALLEGORICAL BOOK

It is a sort of musical lark in the tradition of English operetta, but considerably more ambitious in some of its musical elements. The book, derived from Nathaniel Hawthorne and others, is about a sorcerer who nourished his daughter, Tormentilla, on poisons, but here the plot is treated whimsically, rather than tragically. As a foil there is a Prince Amaryllis whose mother has fed him on antidotes. The romantic attraction of the lovers culminates in happiness at the end, after many involvements. Comic contrast is provided by Angelica, maid to

(*Continued on page 9*)

Georgian Opera Goes Guesting In Capital of Soviet Russia

Visiting Company Has Individual Approach—Verdi's Requiem Impresses—American Performers Delight

By VALENTINE V. KONIN

MOSCOW.—To the average Moscovite opera is a theatrical rather than a musical event. As the theatre has a firm hold on popular interest, the ten-day visit of the Georgian Opera was one of genuine excitement.

The Georgian Opera's specific musical charm lies perhaps in the successful coordination of the Oriental character of its thematic material and wholly European form of treatment. The vividness and potency of Georgian operatic art interested the artistic directors of the Bolshoi Theatre sufficiently to include Daisi, a heroic opera by Paliashivili, Abesalem and Eteral, comic-opera in the Rossini genre, also by Paliashivili, and Arsen by Tuskia. These works proved highly entertaining, musically and scenically, revealing an amazing mood variety in score and libretto.

CHORAL RESTORATION

Verdi's Requiem, under Eugen Szenkar's direction, was an outstanding event. We do not often hear choral works of this type in Moscow, and thanks to Szenkar (who for some time has been giving frequent symphonic programs tending towards correcting the one-sidedness of former years) we have had also Mozart, Bach and Wagner oftener than formerly. The Verdi work was not only a convincing revelation of that composer, but also an occasion for remarkable interpretation by Szenkar and his assistants.

RECITALS

The Manhattan Quartet (American) paid an all too brief visit, giving only one concert. Even the most zealous patriots and admirers of Moscow quartets admit that the Manhattans left a feeling of beauty and artistic satisfaction next to which local groups appear pallid. The performance of Debussy opened up a new vista on the composer, while the Hindemith work was a novelty.

The recital vocalists Caterina Jarboro, Emma Redell and Paul Robeson made strong impressions, and while their art is greatly different from the usual type heard here, each singer was admired for vocal beauty and individual personality.

In connection with the one hundred and tenth anniversary of Beethoven's death, the city has been flooded with his music. The ninth symphony was given several times, and Professor Igumnov, one of the leading virtuosos and pedagogues of the country, presented Beethoven recitals which furnished much pleasure to large audiences.

NEW ADDRESS

The Offices of the Musical Courier Are Now Located on the Seventh Floor of 119 W. 57th St., New York City, a Few Doors West of Our Former Location.

Philadelphia Orchestra Closes Season In Home City Under Stokowski's Baton

Program Including Many of His Transcriptions Wins Ovation—Curtis Institute Students' Concerts—Civic Grand Opera Gives Tosca

PHILADELPHIA.—The Philadelphia Orchestra's thirty-seventh season of regular concerts in the Academy of Music, was brought to a close with the concerts of April 16, 17, and 19, conducted by Leopold Stokowski. The program was composed entirely of Dr. Stokowski's transcriptions, with the exception of the orchestral suite of eight numbers from Stravinsky's Petrouchka.

The opening number was a beautiful Pavan and Gigg by William Byrd (1542-1623), followed by three Bach works—the fugue in C minor; the deeply moving air from the St. John Passion, Es ist Vollbracht; and the thrilling and brilliant toccata and fugue in D minor. After many recalls, two extra numbers were played, the chorale My Soul Is Athirst, also impressive, and a Geistliches Lied from Bach's Organ Book. After the intermission came the Stravinsky suite, which was finely presented, with brilliant piano work done by Allan Farnham. The closing number was the Love Music from Tristan und Isolde, which Dr. Stokowski has cleverly orchestrated, and to which he gives a tensely dramatic reading. Again much enthusiasm was manifested, and Dr. Stokowski spoke a few words of farewell.

STUDENTS' RECITAL AT CURTIS INSTITUTE

The fourth students' concert of the season at the Curtis Institute of Music, was given on April 18, by students of Alexander Hilsberg, in violin. Kurt Polnarioff opened the program with Vieuxtemps concerto (No. 4) in D minor (op. 31), exhibiting good technical brilliance. Isadore Gralnick played the Saint-Saëns concerto (No. 3) in B minor (op. 61). Fine technic, good tone, and musicianly interpretation marked this young soloist's work. The final number was a suite for two violins and piano (op. 71) by Moszkowski, excellently played by David Frisina (a graduate pupil of Mr. Hilsberg), Kurt Polnarioff, and Eugene Helmer (a graduate student of Mr. Kaufman in accompanying). Mr. Helmer also provided the splendid accompaniments for each of the other soloists.

Pupils of David Saperton in piano, presented the fifth students' concert at the Curtis Institute of Music, on April 19. Abbey Simon opened the program with an excellent performance of the difficult Bach-Liszt fantasy and fugue in G minor. Bessie Singer played the first movement from Beethoven's sonata in D minor (op. 31, No. 2), and the Chopin nocturne in E minor (op. 72, No. 1) and the scherzo in B flat minor (op. 31) displaying good technical equipment and nice tone. Constance Russell did fine work in the Cesar Franck prelude, choral and fugue, and the rhythmically brilliant Andaluza by De Falla. Robert Cornman, a youthful soloist, played the Debussy Arabesque in E major, three movements from Beethoven's sonata in A major (op. 2, No. 2) and David Saperton's Zephyr, with amazing skill. Mr. Simon made a second appearance, presenting the Rachmaninoff arrangement of Kreisler's Liebeslied, and Ravel's Alborada del gracioso, with brilliance. Sidney Finkelstein also proved himself to be a pianist of no mean attainments, as he played the Chopin barcarole in F sharp major (op. 60), Poissons d'Or by Debussy and the Delibes-Dohnanyi waltz from the ballet Naila.

CIVIC GRAND OPERA PRESENTS TOSCA

The Civic Grand Opera Company of Philadelphia closed its season on April 20 with a superb performance of Puccini's La Tosca. Julia Peters scored a tremendous and well-deserved success in the title role. Not only was her voice rich and full, but her delineation of the role was magnificent. Her acting in the difficult second act was at all times completely convincing, and her singing of the Vissi d'arte, drew a storm of applause.

Jose de Gaviria as Cavaradossi was also in fine form, both vocally and dramatically, especially in the Recondite armonia of the first act and E lucevan la stelle of the third. Nino Ruisi, who substituted at the last moment as Scarpia for Stefano Ballarini, who was unable to appear on account of illness, showed to fine vocal advantage in the part. Pompilio Malatesta, as the Sacristan, brought out to the full the humorous elements of his role.

Constante Sorvino as Spoletta, Valentin Figaniak as Angelotti, Theodore Bayer as Sciarrone and Bertha Slessinger as a Shepherd were all satisfactory. The chorus also offered good singing in both the first and second acts. Gabriele Simeoni was the capable conductor. M. M. C.

Westminster Choir School to Combine Modern and Talbott Festivals

PRINCETON, N. J.—The Westminster Choir School has decided to combine the Modern Music Festival and the Talbott Festival into one week of music. The festival dates are May 4, 5, 6, 7 and 8. The opening program is on Tuesday afternoon, presenting the string quartet transcription of The Art of the Fugue played by the Roth Quartet; the evening brings a forum on American Music conducted by Dr. Carleton Sprague Smith.

On Wednesday afternoon, there will be a contemporary American chamber music program, composers represented being Paul Creston, Eda Rapaport, John Duke and Nicolai Berezowsky; in the evening, a program of Early American choral music sung by the Westminster Chapel Choir, directed by John Milton Kelly.

Thursday's events: afternoon, a second contemporary American chamber music program by Ralph R. Travis, Mortimer Browning, Virgil Thompson, Gardner Read and Quincy Porter; evening, a program of contemporary American choral music sung by the Westminster Choir, conducted by Dr. John Finley Williamson, with music by Evelyn B. Bull, Dorothea Fee, Leo Rich Lewis, Christos Vrionides, Arthur Farwell, Normand Lockwood, Charles Martin Loeffler, George Lynn, Harrington Shortall and Roy Harris.

Friday: a performance of Bach's Mass in B minor will be sung by the Westminster Choir School in the Princeton University Chapel, conducted by Dr. Williamson.

Saturday, the department of educational dramatics under the direction of Rhea B. Williamson, presents a performance of Daddy Long-Legs. At three o'clock in the afternoon, the annual concert by the Westminster Choirs—past, present, and future—is to be held on the campus of the school. The final performance of the week is the concert presented by a combined choirs of some 3,000 voices made up of students of Westminster Choir School, Princeton Choral Union and about forty guest choirs under Westminster leadership.

The chamber music program is to be broadcast by the Columbia Broadcasting System, the choral program of May 7 over an NBC network.

Outstanding works of this festival will be given under the auspices of the National Association for American Composers and Conductors in Town Hall, New York, in 1937-38. Judges who chose these programs were Roy Harris, chairman; Paul Boepple, Aaron Copland, Carl Engel and Quincy Porter. K. S.

Trenton Symphony Orchestra Concludes Series

TRENTON, N. J.—The Trenton Symphony Orchestra (Max Jacobs, conductor) gave its final concert of the season on April 6 with Georges Barrere, flutist, as guest artist. Memorial Hall was crowded for this occasion. Mr. Jacobs and the orchestra performed an impressive program and brought to a close the most successful symphonic season that Trenton has yet enjoyed.

The program opened with Hamilton Harty's arrangement of Handel's Water Music, followed by Mozart's concerto in D major for flute, the Overture to Oberon (Weber) and the fourth symphony of Tschaikowsky. Mr. Barrere's reading of the Mozart concerto was delightful. This seldom heard solo work for flute contains pleasing melodic themes and it delighted the audience. Mr. Barrere's brilliance in playing the two difficult cadenzas proved his mastery of his instrument. At its conclusion he was recalled many times to acknowledge the applause.

Too much praise cannot be given to Mr. Jacobs and the orchestra for the especially fine performance of the Tschaikowsky fourth symphony. Through all four movements, this forceful music was presented beautifully.

An added note of finality tinged with sadness marked this concert. It completed Max Jacobs' affiliation with Trenton's orchestra, as he has resigned in order to found and conduct a chamber-symphony group. Mr. Jacobs' resignation ends four years of labor and devotion during which he has moulded an orchestra occupying an enviable position among cities of Trenton's size.

At the close of the intermission on Tuesday evening, Judge Godfrey W. Schroth, president of the orchestra's executive committee, presented Mr. Jacobs with an engrossed resolution testifying to the appreciation of thousands of Trentonians and acknowledging their indebtedness to him. In tribute to Mr. Jacobs, the entire audience and the orchestra arose at the conclusion of Judge Schroth's remarks. At the close of the concert crowds came to the wings to pay their respects and wish the conductor success in his future venture. W. T. R.

GEORGES ENESCO

will conduct the New York Philharmonic Orchestra next season during the entire four weeks of John Barbirolli's holiday interval—from the concert of January 5 through January 30. One of the soloists under Enesco will be Yehudi Menuhin, and Enesco himself is to appear in the dual role of violinist and conductor on January 9 and 16. Enesco also is to direct the Cincinnati, Boston, Cleveland and Pittsburgh orchestras next season. Later this spring he goes to Paris, where his opera Oedipe is being given as part of the Exhibition festivities. Enesco plans to spend the summer in his native Roumania.

Eugen Onegin Presented by Serge Borowsky in Jacksonville

JACKSONVILLE, FLA.—The foundations of a Music-Theatre in Jacksonville were successfully laid on March 18 in the production of Tschaikowsky's opera Eugen Onegin by Serge Borowsky and his Studios of Art of Singing. Long preparation and careful selection in the participants resulted in an artistic performance of the beautiful score. Mr. Borowsky deserves great credit for his efforts to promote opera in English, a movement which should have widespread support.

The conductor was Michael Fiveisky of New York, whose musicianly guidance and control of the orchestra resulted in the finest instrumental combination that has been heard here in many years. Singers in leading roles were Mr. Borowsky as Onegin; Emily Drake, Tatiana; Lucy Marshall, Olga; Thomas Dahlgren, Lenski; Ada Stoudemire, Larina; Lieze King, Tatiana's old nurse; William Bohen, Prince Gremin; Roy Stromberg, Captain of the Guards; Thomas Shave, Triquet. Mr. Borowsky, a singer of experience and vocal endowments, sang his part with brilliance and aplomb. The Misses Drake and Marshall, after overcoming initial nervousness, gave fine account of themselves, Miss Drake singing, with sincerity and ability in the Letter Scene. Lieze King was excellent dramatically and vocally as the Nurse. Mrs. Stoudemire gave an artistic performance, vocally and histrionically as Larina. The other roles and choral singing were competently executed, and the ballet scene, which Thelma Bagg arranged, was one of the highlights of the performance.

Special mention must be made of the fine setting provided the opera by the scenes and costumes, which were designed and brought from New York for the occasion by E. Dunkel. B. S.

Isidor Philipp to Teach in France This Summer

In response to inquiries as to Isidor Philipp's next visit to America, Félix Fox, who was responsible for the pedagogue's coming to this country, announces that M. Philipp will teach in France throughout the summer months. M. Philipp recently returned from a visit to Poland, where he was a judge at the Chopin Piano Contest in Warsaw, two others on the jury being Ernst von Dohnanyi and Emil Sauer.

Copland Play-Opera for Children Premiered

The Second Hurricane Produced by Youthful Cast at Grand Street Playhouse

A new "play-opera for school performers," The Second Hurricane, with book by Edwin Denby and score by Aaron Copland, had its first performances at the Playhouse on Grand Street, New York, during the week of April 21. The work was given under the auspices of the Henry Street Settlement Music School, for the benefit of the Composers Fund, designed to sponsor production of new works by Americans.

The conductor was Lehman Engel, the stage director Orson Welles, the latter assisted by Hiram Sherman. The cast was composed of young students of the Henry Street Settlement Music School, the Seward Park High School and the Professional Children's School, ranging from eight to nineteen years, in singing and speaking roles. There were also choruses of high school and grammar school children, and an orchestra of twenty supplied the accompaniments. The opera was given on a bare stage, the chorus seated on both sides on "bleachers," and the orchestra at the rear, with the conductor facing the audience.

The work is an example of the functional use of music as practised in Europe, and supplies a play with music that is practicable for children to perform. The plot, as outlined in two acts, has to do with the attempts of a few children and an aviator to rescue the victims of a hurricane and flood. When a second storm arises, the children become separated, but in the latter act they are reunited and return to their homes after rescue by a search plane.

Mr. Copland has provided a score of fairly simple qualities technically, consisting principally of unison choruses, with a few solo and concerted numbers and with instrumental writing of modern trend that occasionally has an underlining descriptive effect. As a whole, the music seemed of the "useful" type competently put together.

The cast of 150 performed with laudable ease and competence. Among the leading characters were Hirman Sherman, as the High School Principal, Joe Cotton (Aviator), Charles Pettinger (Radio Operator), John Doepper (Burch), Abraham Katz (Pat), Estelle Levy (Gwen), Vivian Block (Queenie), Buddy Mangan (Lowrie), Arthur Anderson (Gip), Carl Crawford (Jeff).

The audience was a large and interested one, and there were warm ovations for the performers, conductor, the composer and the librettist. R. M. K.

Percy Grainger and Rosa Tentoni Heard With Denver Orchestras

DENVER, COLO.—The Denver Civic Symphony Orchestra closed its fifteenth season with a request program consisting of Berlioz' overture to Benvenuto Cellini, Tschaikowsky's Nutcracker Suite and the prelude and Love Death from Wagner's Tristan and Isolde. The orchestra's playing, under its conductor, Horace E. Tureman, revealed that it had made much progress. The soloist was Percy Grainger, inspiring orchestra and audience alike with a brilliant performance of the G minor concerto for piano and orchestra by Saint-Saëns. Needless to say, he was obliged by the enthusiastic audience to add several extras.

The preceding concert brought Beethoven's symphony (No. 7) in A major and Death and Transfiguration by Richard Strauss. Elizabeth Brown, the assisting soloist, proved herself the possessor of an exceptionally lovely contralto voice as well as an artist of the highest attainments, singing the aria My Heart Is Weary from Thomas' Nadeshda and, at the insistent demand of the audience, several additional numbers.

The Denver Symphony Orchestra closed its third successful season with a fine performance of Mozart's symphony in G minor, the symphonic poem The Moldau by Smetana and the infectious overture to Johann Strauss' operetta The Gipsy Baron. Rosa Tentoni, soprano, was the much feted assisting artist in the aria Ritorna Vincitor from Verdi's Aida and a group of songs. G. S.

Rethberg and Pinza, Crooks and Schoop Ballet Offer Toronto Lists

Resident Opera Guild Presents Successful Staging of Tannhäuser—Orchestra Performs Symphony by Robert Manson

TORONTO, CAN.—A glowing joint recital by Elisabeth Rethberg and Ezio Pinza drew capacity at Eaton Auditorium on April 8. The eminent soprano sang with power and beauty of voice and versatility of art while the basso, whose local debut it was, aroused enthusiasm for his extraordinary expressiveness as well as his richness and adaptability of voice. Mme. Rethberg's Mozart Alleluia, among others, was monumental in tone and phrase, and Mr. Pinza's Mephistopheles Serenade unforgettably vivid. Their duets were lyric poetry. Edwin McArthur's accompaniments were a joy.

Emmy Heim, on April 10, acceded to numberless requests and on the eve of sailing indulged her many admirers with an hour of inimitable folk-songs at the Heliconian Club, Sir Ernest MacMillan accompanying her through a program that held works from Ireland to Greece.

Beth Lipkin, that night at Toronto Conservatory Concert Hall, gave a recital of considerable compass with undeniable maturity of technical equipment and artistic concept. This signally gifted young pianist from the studio of B. Hayunga Carman, played authoritatively Beethoven, Schumann, Chopin and modern numbers.

Trudi Schoop, on April 12 and 13, appeared at Eaton Auditorium in The Blonde Marie, supported by her Comic Ballet, with music by her brother, Paul Schoop. The brilliant dancing farce showed so many facets of cleverness that it almost stood in its own light.

OPERA GUILD PRODUCES TANNHÄUSER

The Opera Guild's long awaited Tannhäuser production packed Massey Hall on April 13 and 14, proving a sumptuous affair. Painstaking thoroughness, and liberality in responding to every demand ensured an admirable performance. Settings were modernistically beautiful, costumes were gorgeous. Boris Volkoff's ballet was fine, and the chorus of eighty voices sang superbly. Charles Drumheller was stage manager. The orchestra, fifty strong, was the pick of our orchestra, conducted by Cesar Borre. This *maestro's* direction of the opera placed him on a high pinnacle.

And all of this excellence but framed properly the outstanding achievements of the two principals. Paul Althouse was all that Tannhäuser could be, arising in the last act to heroic heights; while Doris Godson Gilmour, with nobility of bearing, vocal brilliance and intelligent and lofty concepts, was a magnificent Elisabeth. Jeanne, Pengelly sang Venus beautifully, as Norman Lucas did the Landgraf. Dorothy Allan Park was the Shepherd; Robert Hately the Wolfram.

SOLO AND ENSEMBLE CONCERTS

Margaret Parsons, from the studio of Mona Bates, appeared in piano recital at Eaton Auditorium on April 15. Much Bach, Schumann, moderns and Liszt were faithfully and beautifully presented; Chopin might have been a shade more poignant.

Robert Manson's symphony in G minor, played by his Toronto Symphony Orchestra fellow-members on April 16, is a spirited tone-picture of that mental state known as rapture, sanely conservative in its harmonic treatment and deserving wide hearing.

Marjorie FitzGibbon presented several clever little pupils, who demonstrated strikingly the unique and efficient piano method she has evolved from considerable experience.

Laura Mundy, of Walter Batez' studio, offered a charming program of coloratura selections at Wymilwood on April 17, with high, clear, sweet notes and astonishing flexibility. She was assisted by Walter Whitaker, flutist, in numbers which he has played with Luisa Tetrazzini.

Gertrude Huntly, pianist, and Adolph Koldofsky, violinist, the latter accompanied by Gwendolyn Williams, gave a recital at Barrie on April 19. The artists presented a huge program with consummate effect, and were long applauded by the sold-out house.

Richard Crooks, at the top of his form, was presented by James and Rawley at Varsity Arena on April 20, to a mammoth audience that rocked the building with its applause of the eminent tenor. Apart from the finished art of the singer, and the beautiful climaxing of the program, the occasion was noteworthy for the lavishness of encores demanded and granted. Frederick Schauwecker, in addition to being an invaluable accompanist, contributed a highly appreciated group of piano soli. B. P.

VINA BOVY,
Metropolitan Opera soprano, will make her first appearance on the Pacific Coast next fall with the San Francisco Opera Company.

Tenth Anniversary Program by Orchestra of Central Florida

WINTER PARK, FLA.—A tenth anniversary program was given by the Symphony Orchestra of Central Florida (Alexander Bloch, conductor) in the High School auditorium on March 31. The soloist was Broadus Erle, violinist, who played the Mendelssohn concerto with much success. The orchestral numbers included a Vivaldi concerto grosso in D minor, arranged by Franko; Mozart's symphony in G minor; and Wagner's prelude to Die Meistersinger. The orchestra shows continued improvement under the musicianly baton of Mr. Bloch, and the audience responded enthusiastically to its performances. G. T.

Juilliard Opera

(Continued from page 7)

Dipsacus, the sorcerer, and Gallanthus, in the train of the Prince. There is also malevolent Empress Persicaria, who adds complication to the play. The story is not to be taken too seriously, as the composer evidences in a note in his score begging the audience not to refrain from conversation during the overture.

PARODISTIC MUSICAL STYLE

The musical dress, interspersed by speaking passages, includes many attractive concerted numbers, airs of melodious pattern, with much of the idiom suggesting the suave measures of English folk-song. Some pages include references to other composers, sometimes satiric in intent. The rich orchestration throughout shows the expert hand of Vaughan Williams, but as a whole the score is only mildly representative of that eminent composer's better genius.

The playing of the orchestra was expert under Mr. Stoessel. There were many laudable points in the impersonations of the student singers. They included: Annamary Dickey, Angelica; William Fletcher Smith, Gallanthus; Carl Nicholas, Hob; Wister Yearsley, Gob; Lincoln Newfield, Lob; Gean Greenwell, Dipsacus; Albert Gifford, Amaryllis; Alice George, Tormentilla; Misses Gulbrandsen, Pappas and Dudley, Mediums; Mary Frances Lehnerts, the Empress, and Peter Page, an Attendant.

The distinguished audience was warm in its plaudits and repeatedly recalled conductor, director and cast.

THE CURTIS INSTITUTE OF MUSIC

JOSEF HOFMANN, *Mus.D.*
Director and Dean

GENIA ROBINOR (Pianist)
AND LOUIS BAILLY (Violist)

Return From Successful European Tour
of PIANO-VIOLA Recitals
January and March 1937

ROME
The program was performed by the two distinguished artists with perfect ensemble and appropriate style, and with vigorous technique and high poetic feeling.—Messagero.

AMSTERDAM
That they managed to retain the tension that they achieved, Genia Robinor and Louis Bailly owe to their individual qualities, which are of a distinguished nature. —De Telegraaf.

Mr. Bailly has a classical way of playing, noble and entire of tone, technically controlled and artistically of high quality. We have been able to admire him the whole evening and could listen to his performance which continually fascinated by personality and settled force.—Nieuwe Rotterdamsche Courant

VIENNA
An evening of sonatas, which proved, in an interesting program, an endeavor to avoid all much treaded paths. . . . Musical depths and outstanding technical skill assisted them.—Neues Wiener Journal.

Louis Bailly and Genia Robinor gave a chamber music evening of unusual merit. The interpretation of the viola player is of high quality, the tone full, soft and unmetallic.—Neue Freie Presse

STOCKHOLM
Bailly has a beautiful tone, and plays with culture and finesse. His accompanist plays with emotion, without dominating the alt-violin. The two artists' playing was ideal.—Stockholms-Tidningen.

Louis Bailly proved to be a great master on his instrument and also during his entire performance, an exceptional noble type of an artist and superb virtuoso. Miss Robinor was his equal. She mastered the piano wonderfully, with dramatic power, and intense lyric warmth.—Dagens Nyheter

MILAN
By their seriousness of purpose, excellent reciprocal understanding, and the remarkable qualities that single them out so characteristically, they won the admiration of their hearers.—Il Popolo d'Italia.

LONDON
The effect of this Sonata program was that due to the intelligent co-operation of two artists, excellent technicians in their own sphere, essentially they remained soloists with a working understanding.—Sunday Times.

Mr. Louis Bailly's command of the viola is easy, his full tone, copiously drawn from the instrument by a strong and sure bow, was very good to listen to. He varied its colour according to the style of the work in hand.—The Times

Recital Management: NBC ARTISTS SERVICE, RCA Bldg., New York

NEW YORK CONCERTS

APRIL 19

Vivenne Mader A large audience was attracted to Town Hall on Monday evening for the recital of Hawaiian dances and native music conducted by Huapala, dancer. Assisting on the program were: Mikel Hanapi, tenor; Anna Hanapi, ukelele player; William Kalama, bass guitarist; Henry Makua, steel guitarist; and Alexander Gullato, guitarist. The dances were authentic interpretations of the terpsichorean art of the Hawaiian Islands and the accompanying music was in keeping with the choreography.

Huapala (Vivienne Mader), is an American girl and a former student of Ruth St. Denis. She has spent many years in Hawaii making a study of the dance, customs and music there. Her presentation was a new kind of entertainment to many of her audience. However, so well were her interpretations executed that the spirit and tradition represented were easily comprehended. Attractive costuming and the atmospheric music background enhanced the performance and added to the native environment created. The minor criticism which is suggested is that a little more variety might be injected for the benefit of the uninitiated in this type of dance art. Judging by the response from the attendance, the recital was highly successful.

APRIL 20

Tito Guizar Tito Guizar, Mexican tenor, familiar to radio listeners and who also was heard in Town Hall in a recital, appeared in Carnegie Hall on Tuesday night before a well filled house. He was assisted by the Metropolitan String Ensemble (Frederick Buldrini, first violin; Salvatore, Dell'Isola, second violin; John A. Di Janni, viola; and Mario Mazzoni, cello), and the efficient accompanist of the evening was Michael Rosco.

Mr. Guizar, the possessor of an engaging and flexible voice, divided his program between such operatic excerpts as Il mio tesoro from Don Giovanni, Una furtiva lagrima from L'Elisir d'Amore and Le Reve from Manon; light opera passages, Then You'll Remember Me from the Bohemian Girl and Ah, Sweet Mystery of Life (Naughty Marietta); and songs by J. del Moral, Scarlatti, Chapi, Tosti, Leoncavallo, Longas, Talabera Dominguez, and his own Ave Maria. The tenor is a pleasing and musicianly singer, more sure of his medium in the lighter numbers where his past experience has established him, but delivering the more demanding numbers with taste and finesse. The audience demanded many encores. The ensemble opened the program with a Mozart offering and later contributed other items and accompanied Mr. Guizar in Le Reve.

Frederick Bristol An all-modern piano program of atmospheric sort was given by Frederick Bristol in Town Hall on Tuesday evening. It began with a group of Debussy (General Lavine—Eccentric, Le Cathédrale Engloutie, Poissons d'Or, La Danse de Puck, Les Sons et les parfums Tournant dans l'Air du Soir, and L'Isle Joyeuse). Then came the Scriabin sonata (No. 5) and after the intermission first performances of a sonatina by Giuranna and Five Masks by Davis; also an excerpt from Mompou's suite Faubourgs, the Rachmaninoff prelude (op. 32, No. 10) and the Bortkiewicz etude (op. 15, No. 10). In this recital, Mr. Bristol showed to good advantage his sensitive feeling for poetic coloring. Though there was a certain lack of contrast, the list was engrossing.

The Giuranna work is a spirited one, comprising an *allegro, intermezzo* and *rondo*, with original use of modern idiom and traditional forms. The suite of Davis (no other identification given) is experimental in manner, based on five "illustrations for an unwritten story." It has a cryptic content, as illustrated in five surrealistic photographs by Muriel Wilson shown on a leaflet inserted in the program. The audience was of good size and called for a number of encores.

Mathilde McKinney The New York recital of Mathilde McKinney, pianist, taking place at The Barbizon on April 20, was divided into two definite periods: the classic, with Bach's suite in G minor and Mozart's sonata in C minor; and the modern, with three Debussy selections, and works of Bartok, Hindemith and Ravel. With pleasing tone, Miss McKinney dextrously conveyed a clear melodic outline at all times. Temperamentally, the artist was best suited to the Mozart sonata, and here she achieved her widest variety of tonal tints, her most meticulous phrasing and her most lucid conception of each mood. The audience was well disposed and cordial.

APRIL 21

Singers Club of New York Another invitation concert by the Singers Club of New York drew a fashionable and cordial audience to Town Hall on Wednesday night. The chorus, under the able guidance of its conductor, Charles Albert Baker, gave a fine account of its artistic prowess, the choral offerings including an arrangement of Handel's Where'er You Walk, the Bach choral Jesus, Prince of Peace and Glory, Sibelius's The Broken Melody, excerpts from the coronation music of Boris Godounoff and writings of Brahms, Dickinson, Steiner, Whiting and Elgar. There were two arrangements by Marshall Bartholomew, one of which, Shenandoah, brought excellent incidental solo singing by Wesley Aves.

The soloists were Gloria La Vey, soprano, Clair Ross, pianist, and Paul King, baritone. Miss La Vey scored for her performance of the Dich Theure Halle from Tannhäuser and songs by Sibella, Tschaikowsky, Hageman and others. Hearty plaudits went to Mr. King, singing items of Strauss and Head and an aria from Andrea Chenier. Mrs. Ross won success for her able keyboard execution and expressive finesse. Artistic instrumental support was provided during the evening by Stuart Ross, accompanist, and Archer Gibson, organ.

APRIL 22

People's Chorus of New York The People's Chorus of New York, of which Lorenzo Camilieri is conductor, celebrated its twenty-first anniversary on Thursday night with a concert in Carnegie Hall. Assisting at the festival was the New York Philharmonic Orchestra, which opened the program with the overture to Euryanthe (Weber). Choral selections were by Beethoven, Handel, Haydn, Bizet and Grieg, and the orchestra further contributed Scriabin and Grieg pieces. In conclusion the orchestra played the overture to Tannhäuser and the choral sang selections from Boito's Mefistofele. Mr. Camilieri addressed the large audience, and called on them to sing Drink to Me Only With Thine Eyes and Old Folks at Home, to his piano accompaniments. Mrs. John Henry Hammond spoke, complimenting the chorus and conductor; she invited the audience to the meetings and made a plea for subscriptions. The chorus sang well on this occasion, showing careful rehearsing and devoted guidance on the part of Mr. Camilieri.

APRIL 23

Northwestern University A Cappella Choir Max T. Krone directed the A Cappella Choir of Northwestern University in a concert at Carnegie Hall on Friday night. The group displayed good intonation, precise attack and generally flexible volume in a list comprising mostly sacred music of Rachmaninoff, William Byrd, Palestrina, Louis Lewandowski, Bach and traditional Plain Song. Later they sang folk song arrangements by George Dyson and Granville Bantock, an anonymous sixteenth century duet for soprano and baritone, and numbers by Noble Cain and Peter C. Lutkin, closing with Clarence Loomis's Harp and the Willow, two choruses from Peter Ibbetson (Deems Taylor) and another Clarence Loomis item.

The assisting artist was Alec Templeton, pianist, who showed fine ability, musicianship and good taste, as well as considerable expressive individuality in Brahms, Debussy and Chopin excerpts, his own arrangement of a Bach toccata and fugue, and a group of improvisations. Mr. Templeton's creative gift is spontaneous and colorful. The audience was cordial and appreciative.

College of St. Elizabeth Glee Club An enjoyable program of choral music was given by the Glee Club of the College of St. Elizabeth at Town Hall on Friday evening. Included in their list were works by Franck, Albeniz, Handel, Fox, Charles, German, Korganoff, O'Hara, Dvorak, Scott, Berwald, Branscombe, Rogers, Pierné, Wagner, Spross and a German folk-song. The guest artist for the performance was Sidney Rayner, tenor of the Metropolitan Opera Company, who was heard in two groups of numbers by Meyerbeer (O Paradiso from L'Africaine), Munro, Adair, Bizet, Respighi, Strauss, Cimara and Cui. Giuseppe Bamboschek was piano accompanist for Mr. Rayner.

The glee club, under the direction of Frederic Joslyn, proved to be well trained in musicianship and its singing had an enthusiastic quality. A professional ensemble might have done better in the more technically exacting numbers, but there was no lack of polish in execution, and the pleasure

(*Continued on Page* 24)

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

TIBBETT

MENUHIN

MARTINI

FRANTZ

JEPSON

BAMPTON

ANTOINE

MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

MAX ALTGLASS
TENOR—Metropolitan Opera Company
415 Central Park W., New York Telephone ACademy 2-6601
Only TEACHER of the WORLD FAMOUS SOPRANO
MARIA MULLER
The Elisabeth, Elsa, Sieglinde, Eva, of Bayreuth
and other Metropolitan Opera and European Artists.

FREDK BRISTOL
THOROUGH MASTERY, *F.D.P.—N. Y. Herald Tribune*
Recital of MODERN PIANO music at TOWN HALL, N. Y.—April 20, 1937
14 years in recital with LUCREZIA BORI throughout United States and Canada
PIANO and VOCAL instruction during summer
The TUSCANY, 120 E. 39th St., New York
Exclusive Rep. TENNEY MGT., 113 W. 57th St., New York

MRS. JOHN LEONARD ECKEL
Presents Her Artist-pupil
GERALDINE KRESS, Violinist
In a Series of Eight Recitals
HISTORY and APPRECIATION of the VIOLIN
Address 589 Delaware Avenue, Buffalo, N. Y.
SEVENTH RECITAL, MONDAY EVE., MAY 3

SUMMER SESSION
UNIVERSITY of MICHIGAN
SCHOOL of MUSIC
June 28 to August 20
Ann Arbor Michigan

Lanny Ross

American Lyric Tenor

SCORES AGAIN

THE CLEVELAND NEWS March 31, 1937

Dawe's Chorus and Ross Of Radio Share Triumph

BY ELMORE BACON
Music Editor of The News

CHARLES D. DAWE and his Orpheus Male chorus won a triumph at music hall last night.

Sharing in the accomplishment was Lanny Ross, radio star, and Walter Logan, musical director of radio station WTAM.

We have never heard the Dawe chorus sing better. It was at top form. And this fine group of Cleveland singers gave a program that put its artistry to the test.

Ross, heard every week via radio on his Showboat program, made the most of his lovely voice despite a cold that kept him abed all day. He sings beautifully, with dignity, poise and with perfect control of a voice that spans a wide tenor range.

Ross has operatic aspirations. He has a voice that will carry him far. However, he has yet to cultivate a sense of the dramatic in singing. His is a most pleasant personality that dominates all of his singing, be the song a stirring sea chantey, a fairy lilt or a cowboy lament.

His singing of the aria from Handel's "Jeptha" was done artistically in every sense. Particularly beautiful, too, was his singing of the Lehmann excerpt from "In a Persian Garden." The "Empty Saddles," sung with a most artistic chorus accompaniment, brought a demand for a repetition.

Ross was particularly pleasing in some Irish songs and in the Van Alstine "Your Eyes Have Told Me So." The Del Riego "Thank God for a Garden," sung with fine artistry, brought out the full beauty of his voice. An encore, dedicated to Director Dawe, to was beautifully done.

Director Dawe wins from h chorus instant response to his eve

And AGAIN

And

AGAIN

New York Journal
FEBRUARY 18, 1937.

By Henriette Weber

* * *

Lanny Ross showed for the second time that he is making a distinct place for himself off the air as well as "on" it. This time he showed a large and enthusiastic audience at Carnegie Hall how interesting he could make a list of great songs in the uncompromising atmosphere of an empty stage (save for accompanist and piano) and the supreme test of a solo recital.

The fine impression he made in November was, if anything, heightened. He brought dignity, refinement of style, repose and admirable vocal control to a program that would have tried the resources of any singer. If nowhere else than in his sense of style in the Mozart aria from "Don Giovanni" he would have proved himself an artist striving for the best. He made the familiar "Il Mio Tesoro" limpid, easy and full of the gracious charm that is the very essence of true Mozartian vocalism. Need more be said?

Nashville Tennessean
January 26, 1937

LANNY ROSS MAKES HIT IN NASHVILLE

Radio Star's Personality and Well-Handled Voice Win Much Applause

By ALVIN S. WIGGERS

Lanny Ross, idol of radio fans, sang at Ryman Auditorium last night, sponsored by the Women's Auxiliary of Christ Church. There was a very appreciative audience.

Launcelot Patrick Ross was born in Seattle of English parentage, was in vaudebille at the age of two, and was for three years tenor soloist with the Yale Glee Club. He is universally known for his fine work in the "Maxwell House Showboat" and was the star in a picture, "Melody in Spring."

He has a very attractive personality, with an ease of bearing and a graciousness that pleases his audience. His friendly smile is also one of his greatest assets.

All of his listeners were probably well acquainted with his voice unseen, but seeing him in person gave everybody, especially the girls, a thrill. Hundreds clamored for autographed program afte the concert.

Mr. Ross' lyric tenor is delightful in recital, and he has evidently studied hard to fit himself for the demands that a program of classics in four languages makes upon an artist. The quality of his voice is very pleasing, and he handles it with real artistry. His very clear enunciation in other languages as well as his own gave added pleasure to his hearers.

In his seventeenth century group

NASHVILLE BANNER,

Lanny Ross Wins Song Lovers Here

By SYDNEY DALTON

With a reputation in moving pictures and radio that had preceded him, Lanny Ross came to town last night and gave a song recital in Ryman Auditorium. The Women's Auxiliary of Christ Church sponsored the affair and deserves more than passing praise for its success.

Mr. Ross has a number of qualities that recommend him as a singer. Primarily, perhaps, there is his personality, which immediately makes every listener his friend. On the stage he is refreshing and unaffected. Vocally, he has merits as

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division of Columbia Concerts Corporation of Columbia Broadcasting System

113 West 57th Street New York City

Monsieur Schwerké of Paris Has Hilarious London Days

"Snooperizes" His Experiences in English Metropolis—Dizzy Rounds with Delectable Hosts—Meets All the Worth-Whiles—Returns to That Dear Paris

PARIS.—Oh, for the pen of Simon Snooper! for a command of his flowing wit and sauciness! How well it would now serve me in my present predicament, how brightly it would enable me to tell my millions of parishioners about my recent sojourn in London. The things I have seen, heard, been told, and observed, my children. You wouldn't believe the half of it. Such hospitality: the English simply overwhelm you, and of course, whenever folks made a fuss over me, I find myself very happy. Just another way of saying that whenever I go to England, I love it.

I visited, breakfasted, lunched, cocktailed (figuratively, for I never touch a drop), teaed, dined, supped, interviewed, business-chatted, and so on, with so many people, my head swims at the mere memory of it. Among them: Blanche Marchesi, the same dear old friend (her new records are having splendid success—what artistry they reveal); Emma and Mignon Nevada, now living in London; Zelie de Lussan, who also had me to a party; Dorothy Helmrich, the Australian singer, back from a long tour of that part of the world; Wilfrid Van Wyck, active impresario; Dorothy Huttenbach, vivacious friend of artists; Adelaide Eakin, formerly of the Metropolitan, and who lately left Paris for London; beautiful Inez Wilson-Hirst; Parry Jones, pianist; Katherine Rosser, who conducts a voice studio; George Harten, pianist, Rosenthal pupil, and genuine musician; MM. Weber and Douglas, who are having such success with their school of singing and dramatic art; Nan Pulvermacher, soprano, about to make her London debut; Ernest Newman, who told me about his work on his final volume on Wagner; Jean Norris, charming English pianist, whose career is assuming interesting proporions; Albert Coates, who chatted about his new compositions and his ideals for a school of British operatic composition; Lopatnikoff, Esthonian composer, now spending some time in the Isles; charming Harriet Cohen, who gave a luncheon for me, inviting Arnold Bax and pianist Hunt; Ray Fox, violinist, and Vladimir Elin, basso, soon to give a concert here; Augustus Milner, Boyd Neel, James (Jimmy) Watts, Desmond Shawe-Taylor, Gladys Crook.

MYSTERY OF THE HOURS

How did I find the time for all that? I know where the multitude of kindnesses came from, but the time? At that I have failed to include César Saerchinger, the Musical Courier London newshound, who revealed that he is now going to write some books, notably his memories; and Anton Dolin, the English dancer, who is going to America next season (at the Savoy we supped in the immediate vicinity of Mistinguett and Tauber—think of it—only too bad that neither "Miss" nor Tauber knew it); and Ivor Newton, who, with Ferdinand Wallis, "threw" a party for me, the guests including Anna El Tour, Boyd Neel (young English conductor), Lady Stevenson, Bruce Boyd, Lady Bird, Mr. and Mrs. Dennis Noble, Mrs. Augustus Ralli (London's foremost patroness of music), Hon. Mrs. Reginald Coke, Sarah Fischer, Mrs. Eakin, Jenny Sonnenberg.

Nor must I overlook an evening at the Garrick Theatre, where I was invited by Eleanor and Herbert Farjeon, to see their delicious musical comedy The Two Bouquets, a priceless production, replete with sparkle, wit, pretty girls and costumes, happy lines, and choice of quaint tunes from a former period.

PARIS IS NOT SO BAD, EITHER

And now I'm back in Paris, which, as you may know, is wonderful, too. Here the Spring is far advanced and outside my windows the birds are tooting it up for all their little throats are worth.

If London City, with its Coronation preparations, looks like a glorified football field, Paris is taking on an astonishing Exhibition aspect. When I look ahead and see what we are to have here in the way of music and ballet between now and the end of September, the prospect is almost too gorgeous to be true. Therefore I'm certainly glad to be home and at the old stand once more.

IRVING SCHWERKÉ.

IDA ELKAN

will continue teaching throughout the summer at the Institute of Piano Playing, Carnegie Hall, New York, offering instruction in her method Technical Work in Ear Training For the Piano and courses for piano teachers in Ida Elkan's Piano Playing Method. (Melford Photo Studio, New York.)

Bruckner's Eighth in Boston

Koussevitzky Forces Play Works of Arthur Foote and Mabel Daniels—Trudi Schoop Ballet, Ninth Symphony by State Orchestra, and Pierian Sodality Concert Among Other Events

BOSTON.—In a pair of concerts that were remarkable for the quality of performance, the Boston Symphony Orchestra under Dr. Serge Koussevitzky presented on April 16 and 17 Bruckner's eighth symphony, Arthur Foote's Night Piece (a tribute to the recently deceased veteran composer); Deep Forest by Mabel Daniels; and, for the first time at the subscription concerts in the history of the orchestra, the Blue Danube Waltzes of Strauss.

The attention given the engrossing performance of the Bruckner symphony, and the applause following it, indicated that Boston audiences have no longer the anti-Bruckner complex; certainly not when the quality of performance and interpretation is such as to convey Bruckner's ideas to the hearers as happily as in the present cases. Georges Laurent played the solo flute in Foote's music with admirable grace and beauty of tone, and Miss Daniels' composition, new to these concerts in her home town, made an excellent impression. As to the Blue Danube, never has its instrumentation so justified the celebrated enthusiasm of Brahms as in these performances under Koussevitky.

Sandwiched in between these two concerts, and on the same days, Trudi Schoop and her Comic Ballet made two appearances in Symphony Hall before disappointingly small but highly grateful audiences. The Blond Marie, dance comedy, took up the whole of both programs, and the delightful dancing and miming of Miss Schoop and her co-workers kept the Boston onlookers in laughter.

NINTH SYMPHONY BY STATE ORCHESTRA

On April 18 in the Majestic Theatre the State (WPA) Symphony Orchestra under Alexander Thiede completed its ambitious cycle of Beethoven symphonies with a courageous performance of the ninth. The orchestra was assisted by the State Symphony Orchestra, of which A. Buckingham Simson is conductor, and by a quartet of soloists from the Federal Project that included Eleanor Steber, soprano; Thelma Fisher, contralto; Ben Redden, tenor; and Melvin Crowell, baritone. The largest audience to attend any of these concerts was deeply attentive and appreciative of a performance that did credit to the project.

Celia Branz, contralto, formerly of this city where she received her early training, returned to give a recital in Jordan Hall on April 20. Her admirable program bespoke the integrity of a serious musician, consisting as it did almost without exception of thoroughly worth-while music by Handel, Monteverde, Purcell, Mozart, Schubert, Brahms, Wolf and Respighi. The Respighi item was Il Tramonto, the longish setting of Shelley's poem, The Sunset, in the performance of which Miss Branz was assisted by a quartet led by Joseph Stopak. In the course of the recital Miss Branz revealed a voice of good quality, if small volume, most musically employed, a commanding stage presence and remarkable interpretative gift.

NADIA BOULANGER AND CO-ARTISTS

Nadia Boulanger and entourage have been here for several days and have made considerable stir among a good-sized segment of the musical-minded population in several informal concerts. The most pretentious of the gatherings was a concert at the Beaver Country Day School in Chestnut Hill, where a distinguished audience was entertained on April 16 by the singing of Gisele Peyron, soprano, and Hugues Cuenod, tenor, and by the piano-playing and informal comments of Mlle. Boulanger.

The Pierian Sodality, which is Harvard University's orchestra, gave a concert in Sanders Theater, Harvard, on April 21 under the direction of Malcolm H. Holmes. The program consisted of the conducor's arrangement of a Bach chorale-prelude Christ lag in Todesbanden; the overture to Egmont by Beethoven; Schubert's fifth symphony in B flat; Rosetti's concerto for Waldhorn in E flat; two movements from the Classical Symphony of Northrop Brown, student composer; and excerpts from Rimsky-Korsakoff's Snow-Maiden.

The new organ at the Germanic Museum at Harvard was given a second—and public—hearing on April 18, when the program, played by E. Powers Biggs, again consisted of music of the baroque period which determined the designing of the instrument.

Esther Asher of Portland, Maine, won the twenty-eighth annual competition for a Mason and Hamlin grand piano at the New England Conservatory of Music on April 21. Honorable mention went to Harriette Norris of Payette, Idaho. Miss Asher's program consisted of the Bach prelude and fugue in G minor of the first volume; the first movement of Beethoven's D major sonata; and the Chopin fantasy in F minor. The judges were Dr. Serge Koussevitzky, Professor Edward Burlingame Hill of Harvard and Lee Pattison.

M. S.

COMPLETE OPERA TRAINING

Summer Term

July 19 to August 28

EDGAR MILTON COOKE
Dean
Tenor in Leading German Opera Houses
Teacher of Singing

MASTER VOCAL CLASS
THE ACADEMY OF VOCAL ARTS
Haverford, Pennsylvania
(20 Minutes from Philadelphia)

OPERA — CONCERT
ORATORIO — RADIO

H. MAURICE JACQUET
Musical Director
International Composer and Conductor

Through the courtesy of Haverford College and Haverford School, the use of Roberts Hall Auditorium, practice rooms, swimming pool and tennis courts will be available to the students.

A limited number of

Full and Part-time Scholarships

will be awarded for the winter term to students showing the greatest talent and development at the end of the summer session.

VICTOR ANDOGA
Stage Director.
Former Stage Director, Moscow, St. Petersburg, La Scala, Milan

For particulars, address Secretary,
THE ACADEMY OF VOCAL ARTS
1930-32 Locust Street
Philadelphia, Pennsylvania

Dr. P. Di Blasio
Mus.B., Mus.M., Mus.D.
Concert Violinist
Lecturer
Mgt. Boston Concert Bureau, 35 Payston St., Roxbury, Mass.

STANLEY HASSELL
CONDUCTOR
296 HUNTINGTON AVENUE, BOSTON, MASS.

© Backrach

Czecho-Slovakia and Germany Exchange Musical Compliments

Kleiber Conducts The Kiss—Busch and Szell Conquer Czech Auditors —New Singers—Chamber Music Ensembles Welcomed

PRAGUE.—With the Czech and German governments strengthening political affairs between their countries, Prague staged two operas in token of mutual respect and admiration: Weber's Freischütz at the National Theatre, and Smetana's The Kiss at the German.

Smetana's work was conducted by Erich Kleiber, whose intimate knowledge of Slav music insured a hearing of beauty and vibrancy. The score, rich in atmosphere and spirit, had an ideal presentation. Principal roles were enacted by Harriet Henders, Hertha Rayn, Kurt Erich Preger, Josef Hagen and Julius Gutman. Leopold Kotulan and Renato Mordo were responsible for the rich stage settings and the tasteful production.

AIDA WITH POMP

Paul Eger, head of the German Theatre, gave a remarkable restoration of Verdi's Aida. With the help of Frank Schultes, the clever director succeeded in endowing the opera with splendid scenic pomp culminating in the really triumphal procession. The excellent protagonists were Zinka Kunz (Aida), Kurt Baum (Rhadames), Josef Schwarz (Amonasro), Magnus Anderson (Ramphis), Josef Hagen (King) and Rosette Anday (Amneris). Hans Georg Schick was the conductor.

FRITZ BUSCH RETURNS

After an absence of several years, Fritz Busch came back to Prague and conducted the Czech Philharmonic Orchestra in a memorable program of Dvorak's symphonic variations and Mahler's second symphony. The latter reading was a revelation, and the grateful audience recalled the conductor numerous times.

Erich Kleiber, directing the Philharmonic Orchestra, gave a novel and applauded concert with Roussel's Rhapsodie Flamande (dedicated to Kleiber), Janacek's Sinfonietta, Mozart's E flat symphony and Mysliveck's symphony in C major.

Nikolai Malko, also a guest conductor, presented Nature (Dvorak), Scheherezade (Rimsky-Korsakoff) and the second piano concerto of Rachmaninoff, in which Henry Robert Jackson was the successful soloist.

SZELL WINS LAURELS

Returning home with English, Scotch and Dutch laurels, Georg Szell, the chief conductor at our German Theatre, won success with his enthusiastic audience. His program comprised the first local hearing of excerpts from The Silent Woman (Strauss) Husitska Overture (Dvorak) and Eroica Symphony (Beethoven).

Karel Ancerl conducted the Philharmonic Orchestra in an unhackneyed program of a passacaglia and choral (Slavko Osterc), Broadcast Music (Frantisek Bartos) and Concertino da Camera for saxophone and eleven instruments (Jacques Ibert). Sigurd Rascher played the solo part of the latter opus with phenomenal pyrotechnics. The *séance* ended with Liszt's Faust Symphony, assisted by Janko Blaho, tenor, and the Vinohradsky Hlahol Choir.

CHAMBER MUSIC EVENINGS

Under the auspices of the Pritomnost Society, an all-Busoni program won success. The list included Fantasia Contrapuntistica, second sonata for violin and piano, Duettino Concertante, for two pianos, songs and monologue from Dr. Faust. The capable soloists were Ernst Latzko, Friederike Schwarz, Stanilav Novak, violinist, and Zdenek Otava, baritone.

The Ondricek Quartet, assisted by Jarmila Vavrdova, soprano, presented compositions by Bela Bartok in a successful seance. The numbers were fifth string quartet, folk-songs, pieces for piano and duets for violins. H. W. Süsskind was the accompanist.

NEW PRAGUE TRIOS

The Schnaubelt Trio (Alfred Schnaubelt, pianist, Fritz Werner, violinist, Josef Merz, cellist) made its initial bow recently. The young artists gave excellent readings, winning hearty approbation.

The New Prague Trio, composed of Eugen Kalix, pianist, Karl Kalliwoda, violinist, and Erich Neumann, cellist, all teachers at the German Musical Academy, presented a program of Buxtehude, Götz, Roussel, and Tcherepnin. The public was impressed with the group's ease in playing, and diversity of style in interpretation.

SINGERS

Audrey Mildmay-Christie, English soprano (and manager of the English Mozart Festivals in Glydebourne) charmed us with her vocal brilliance and ability to communicate dramatic atmosphere.

Inger Rassloff, Danish songstress, scored in a list of French moderns, and Czech and Jugo-Slavo folk songs.

Milica Prica, whose well-schooled soprano was at its best in operatic arias, disclosed considerable technical facility and decided aplomb at her Prague appearance.

STRAVINSKY PROGRAM

One can speak only in superlatives of an all-Stravinsky program which was one of the brilliant musical events of the season. The sold-out house gave ovations to Duo Concertante, for violin and piano, Berceuses du Chat, Priboutki and Piano-Rag-Music (repeated). To crown the evening, a splendid performance of Les Noces was given. Among the artists who collaborated were Andula Pecirkova (mezzo-soprano), H. W. Süsskind (pianist), Kolarsky (violinist) and Miloslav Kabelac (conductor).

GERTH-WOLFGANG BARUCH.

Ludwig Hofmann to Sing with San Francisco and Los Angeles Operas

Ludwig Hofmann, bass-baritone of the Metropolitan Opera, has been engaged for three leading roles in five performances of the German opera season in San Francisco and Los Angeles during October and November. He will sing in Tristan, Lohengrin and Fidelio in both cities. Mr. Hofmann, now under the direction of Annie Friedberg, is engaged for several concerts en route East from the Pacific Coast before he rejoins the Metropolitan.

JOSEPH SCHUSTER

left New York recently for a concert tour of Japan, China and the Philippines, with Alfred Mirovitch, pianist, and Mishel Piastro, violinist. Mr. Schuster, first cellist of the New York Philharmonic Orchestra, was soloist with that organization early in April in the first performance of Ernest Bloch's Voice In the Wilderness and the Saint-Saëns concerto. (Photo by Bruno, Hollywood.)

N. Y. University Music Department Holds Buffalo Conference

BUFFALO, N. Y.—The department of music education of New York University honored graduates and friends at the Hotel Statler here on April 14. Some of the 2,000 teacher-delegates at the conference were in attendance, and were greeted by Dr. Ernest G. Hesser (chairman of the department of music education) and Mrs. Hesser. Dr. Robert Papst, superintendent of Buffalo schools, welcomed the delegates. Olga Samaroff-Stokowski, James Francis Cooke, Harry Rockwell, Chauncey Hamlin and William Breach were speakers. The Eastman School of Music Orchestra, under the erudite direction of Dr. Howard Hanson and Paul White, furnished the excellent music program.

L. H. M.

Reserved for

SYBIL CRAWLEY

ENGLISH SOPRANO

Wasp Green Farm
Outwood, Surrey
England

NEW MUSIC OF INTEREST JUST ISSUED

BOOKS
REVIEWED BY LEONARD LIEBLING

Essays in Musical Analysis. By Donald Francis Tovey, Reid Professor of Music in the University of Edinburgh.

Volumes 3 and 4 (of the series of five) are devoted respectively to Concertos and Illustrative Music. They contain matter of deep and authoritative nature, as is to be expected from such a highly competent source. A master musician, clear thinker, and fluent writer, Professor Tovey pours out in these little books, the results of his wide knowledge, extensive research, and broad musical sympathies. Musicians will admire the scholarship in the Tovey pages, as well as their wealth of original suggestion. For serious music lovers also, the books are important, for they direct the reader (and without show of dry pedantry) into channels of thought which ordinarily do not occur to the layman. (Oxford University Press.)

A Book of the Symphony. By B. H. Haggin.

There is a whole library of volumes on the subject of the symphonies, and yet musical authors continue to find new and ever more useful ways of presenting matter about those masterpieces.

Mr. Haggin's is such a book, for it offers ideas to those who have studied music as well to those who have not. He avoids endless pages of words, but largely uses musical excerpts with short analyses and explanations. The main purpose of the volume is to assist symphonic study in connection with phonograph records. Mr. Haggin evolves a system whereby his quoted musical examples may be found at exactly designated places on such records. (An Appendix is devoted to the phonograph.)

Thirty-four symphonies are covered by author Haggin and include works by Haydn, Mozart, Beethoven, Schubert, Brahms, Tschaikowsky and Franck. (Oxford University Press.)

NEW MUSIC

CARL FISCHER

BOOKS for VACATION READING and STUDY

THE LIVING VOICE — John C. Wilcox — $1.25
Discusses the adult singing voice, speaking voice and voice training in classes.

HOW TO PRODUCE A BEAUTIFUL TONE ON THE VIOLIN — Helen Timerman — 1.75
A daily guide for all violinists, reflecting the principles of Cesar Thomson.

STRING QUARTET PLAYING — M. D. H. Norton — 3.00
Musical mechanics of service to the enjoyer of chamber music and to the interpreter of quartet music.

OUTLINE OF PIANO PEDAGOGY — Beryl Rubinstein — 1.00
Mechanism: Tone Production: Touch: Shading-Phrasing-Tempo-Rubato: The Literature, How to Practice.

BOSTON 56 Cooper Square, New York CHICAGO

GALAXY MUSIC CORP.

JUST PUBLISHED The Outstanding Song
on the programs of
MARIAN ANDERSON
Hear her sing it at
her CARNEGIE HALL RECITAL May 12th!
LITTLE FINNISH FOLK SONG
Tuku, tuku lampaitani
ARRANGED BY KOSTI VEHANEN ENGLISH TEXT BY JEAN TESLOF
GALAXY MUSIC CORPORATION, 17 West 46th Street, NEW YORK

G. SCHIRMER

ROSE BAMPTON *sings these songs by* SAMUEL BARBER
Bessie Bobtail—Medium, Dm ..... .50
Daisies—Medium, F ..... .40
With Rue My Heart Is Laden—High, Dm; Low, Bm ..... .40

Two New Songs by JOHN ALDEN CARPENTER
Morning Fair—High, D ..... .50
Rest—High, C ..... .50

G. SCHIRMER, Inc. . . . 3 East 43rd Street, NEW YORK

J. FISCHER & BRO.

Two New and Delightfully Interesting Songs

LOVELY WOMAN — BY — HORACE JOHNSON

THE TREE AND THE IMAGE — BY — MABEL DANIELS

Published by
J. FISCHER & BRO., 119 West 40th Street, New York

YOUR LOCAL DEALER CARRIES ALL THESE NOVELTIES

Book

Toward a New Music, by Carlos Chavez (translated from the Spanish by Hubert Weinstock). W. W. Norton and Company, New York.

Carlos Chavez, the erudite Mexican composer and conductor, has written this scientific work in plain and comprehensive terminology which anyone unversed in the language of electrical engines can readily understand. He explains with care and detail the musical effects which electrically produced music can secure and argues pleasantly that it behooves all composers to investigate this world thoroughly in order to help music advance with the present age. Here are new tools by which writers of music can gain riches for their tonal pallettes.

Throughout the vitally interesting volume, descriptions of the ways for using sound films, recordings for electric phonographs, radio methods and reproducing piano rolls are given. Sound amplification and mixing are discussed in a lucid manner and suggestions are made for their usages.

Mr. Chavez is potent in his language and vigorous in expression, and Toward a New Music should awaken all music lovers as well as practising musicians to enthusiasm. The book is certainly a valuable acquisition for music libraries because of its reference value, if for no other reason, and thanks are due Mr. Chavez for his efforts in familiarizing the tonal world with his researches and practical experience.

Harmony and Its Application in Violin-Playing, by Hugo Norden.

The chief novelty of this publication is the fact that its musical illustrations are chosen from violin literature, rather than that for keyboard instruments, are not of too great technical difficulty, and can be played by the average violin student. It is further stated that "the harmony rules set forth . . . have been generalized as much as possible, since all such rules merely represent the consensus of opinion of the musicians of the day in which they were formulated, and consequently are subject to change from time to time."

The various technical details are considered as directly and simply as possible. The chapters in Part I take up, successively, clefs, scales and intervals, triads (primary and secondary) and their inversions, chords of the seventh and ninth and their inversions; Part II considers non-harmonic tones, chromatically altered chords, and modulation, each chapter being followed by a useful set of exercises. (E. C. Schirmer Music Company, Boston.)

Reviewed by R. M. Kerr

A Pre-School Music Book, by Angela Diller and Kate Stearns Page.

A book for children from two and a half to five years in age. The interesting contents include clapping exercises for rhythm, various songs and scales, group games and rhythm band material. (G. Schirmer, Inc., New York.)

For Violin

Gingham Book No. 3, by Maia Bang.

Third in a delightful series of intimate books which provide graded ensemble music, this time for three young violinists. The usual individual drawings and picturesque subjects are a feature. There is a piano accompaniment and separate violin parts. (G. Schirmer, Inc., New York.)

For Two-part Male Chorus, Unaccompanied

Yeoman's Song; words by Margaret Crosby Munn; music by Charles Haubiel.

One of the imaginative bits of incidental music which Mr. Haubiel wrote for Mrs. Munn's play, The Passionate Pilgrim, based on Shakespeare's life, produced several years ago on Broadway. This song is a lightsome number sung as evening approaches, and has two settings which hymn the surcease from toil and the promise of romance which dusk brings. (Composers Press, Inc., New York.)

For Women's Voices

Seven Norwegian Songs; arranged for three-part women's chorus with piano accompaniment, by Theophil Wendt.

The melodious quality of Scandinavian music, and also its dreamy and sometimes melancholy qualities, are found in these attractive lays. The titles are: Calling the Cows (with soprano solo), Astrid and Her Ten Suitors, I Love the Mountains, Song of the Wind and Wave, Cradle Song, In Thoughts I Go My Way (with alto solo), and Roundelay. All are based on Norwegian folk melodies. Alice Mattullath provided the English versions, which only are printed. (Carl Fischer, Inc., New York.)

For Piano Solo

El Camino Real, Suite for Piano, by Emerson Whithorne.

The title of the suite means The King's Highway, the road on which the conquistadores came to California. The three works are labelled Mission San Juan Capistrano, The Samarkand Gardens, and Fiesta at Monterey. Each is prefaced by a poetic descriptive note calling up the scene portrayed. The musical style is simple and wistful in the first number, serene and exotic in the Samarkand piece, and bizarre and dissonant in the festival conclusion. (Carl Fischer, Inc., New York.)

Cadenza to the First Movement of Beethoven's Concerto No. 3, in C Minor; by Ruth Slenczynski.

The wonder child of the pianoforte here enters the ranks of composers—at least so far as publication is concerned. Little Ruth has provided a workable and not ineffective interlude for the Beethoven piece. It is simple but exploits scale passages, including quite a formidable ascending chromatic series at the close. (G. Schirmer, Inc., New York.)

For Baritone Voice and Piano

This Thing I Do; Soliloquy for Baritone; words by Arthur Goodrich; music by Richard Hageman.

This, of course, is the aria of the villainous husband in the opera Caponsacchi, recently done at the Metropolitan, with Lawrence Tibbett as the arch-plotter. It makes a concert number of broad sweep and dramatic lines, and has been used in this form by Mr. Tibbett. Recommended to baritones who can lay on deviltry in sinister fashion and who have a range from C to F sharp. (Carl Fischer, Inc., New York.)

Songs

Songs from Poe; by Elliott Griffis.

To the River and Eldorado are medium voice settings of two contrasted Poe lyrics by an American composer of distinctive style. To the River has a simple, vocal line, and is a feeling apostrophe to the spirit of beauty seen in the waters, with unusual interval progression, while the piano part maintains subtly harmonized broken chord accompaniment. The range is D to G.

Eldorado is an *allegro* telling of a gallant knight who rode gaily in search of the Promised Land of riches, and of his disillusionment as age found him unsuccessful. It is a whimsical work, with a spirited conclusion and throughout a springy figure in the piano part typifies the horse's movement. Range, B to F. (The Composers Press, Inc., New York.)

Destiny; poem by Edward Lynn; music by Charles Wakefield Cadman.

The song opens with Time taunting a man to ride into the Dawn of Destiny. But Peace came to the man after many years of vain striving and there is a dramatic conclusion as the steed bears him on his last journey. The conclusion has the word "Ride" several times repeated on higher intervals. Mr. Cadman's song is marked "spiritedly, but with dignity"; it has a serious undercurrent of ideas, although the words and music are both more dramatic than reflective. Range, F to E flat (optional F). (Galaxy Music Corp., New York.)

Modern Music Festival Feature in Baden-Baden

Concert Series Introduces Works by German, French, English, Dutch, Danish, Italian, Hungarian, Finnish and Swedish Composers

BADEN-BADEN.—The Second Contemporary Music Festival was inaugurated in the Kurhaus Hall by Minister Pflaumer. Under the direction of Herbert Albert, the three orchestral concerts, ballet evening, and chamber music seance, achieved success and brought to attention works by composers from many European countries.

Visitors to the festival were not only regaled with the various concerts, but by the many musical souvenirs of Baden-Baden, scene of the activities and lives of such figures as Weber, Boieldieu, Rubinstein, Clara Schumann, Brahms, Rossini, Berlioz, the Strauss family, and other artistic personalities.

The opening concert, directed by Herbert Albert, had a spirited scherzo by Rudolf Kattnigg (Austria); Arthur Bliss' Music for Orchestra, a composition of unusual spirit, melodic richness, and harmonic finesse; concerto for violin and orchestra by Wilhelm Maler, German composer, with bold thematic writing and variety (Wilhelm Stroos, soloist, displayed to advantage the brilliant passages of the opus).

Henri Barraud's (French) Concerto di Camera in three movements, the second offering beautiful melody above a melancholy bass of peculiar charm; and Sinfonia Concertante by Wolfgang Fortner (Germany) characterized more by difficulty than by subject matter. Albert and the orchestra, as well as Bliss and Barraud who were present, were enthusiastically ovated.

INTERNATIONAL SCORES

The second concert, likewise orchestral, presented Malipiero's lovely second symphony; a charming Suite for Children by (Danish) composer Knudage Riisager (written for the radio, the work has merry tunes and whimsical pages for the wood winds); Variation on a German Song by Helmut Degen (Germany) showed clever facture and melodic gifts; and H. W. Osieck's (Holland) concertino for piano and orchestra, which in spite of obviously light style, is delightful to hear.

An evening of two ballets by German composers brought The God and the Bajadere by Gerhard Frommel, based on a Hindu fairy tale, and giving the composer at fine chance to utilize native rhythmic and thematic material; and Hermann Reutter's The Delft Fair—the tale of a juggler and his lady, terminating happily for all concerned. The poetic music and depth of feeling evoked hearty applause. Both ballets were excellently danced under the direction of Sonia Karty.

REGARDING CHAMBER MUSIC

Chamber music was heard in the beautiful Kienien Theatre with the first performance of two piano works, suite and sonata, by the Finnish composer Yrjö Kilpinen. These works made a deep impression, played by Darling Kilpinen (the composer's wife) who interpreted with skill and feeling.

A pair of quartets by German composers Josef Ingenbrand and Johannes Przechowski, were excellently read by the Stross foursome. The Ingenbrand work seemed more or less formative and experimental, while Przechowski revealed variety and facility.

Switzerland was represented by Edward Staempfli, whose attractive duet for violin and piano disclosed youthful verve with sound schooling. Fritz and Franz Hirt were the able soloists.

FINAL STRAINS

The final concert was made up of suite from music for Shakespeare's The Tempest by Kurt Atterberg (Sweden); introduction, chorale and march, by Alfredo Casella (Italy); two novelties by German composers, suite for violin and chamber music by Karl Schäfer (Maria Neuss, soloist), and fifth symphony by Max Trapp; and finally suite for stringed instruments by (Hungarian) Bela Bartok, in which the use of strings, percussion, celesta, together with the originality of the rhythmic and harmonic material, made a remarkable effect, revealing extraordinary originality and independence.

EDITH WEISS-MANN.

St. Louis Orchestra in Birmingham; State High Schools Hold Gathering

Civic Symphonic Forces Offer List for Children—Tuskegee Choral Groups in Folk Music Program

BIRMINGHAM, ALA.—The St. Louis Symphony Orchestra, Vladimir Golschmann, conductor, played here to a packed audience in Phillips Auditorium as the last of the concerts offered by the Birmingham Music Club this season. The symphony presented was Brahms (No. 1) in C minor, superbly delineated by this splendid symphonic organization. Mr. Golschmann is a favorite in this city, and his entire concert delighted his hearers immensely.

The program opened with the overture to Russlan and Ludmilla (Glinka) followed by the symphony. The last half of the program included Till Eulenspiegel (Strauss); the prelude to Lohengrin (Wagner), and three dances from the ballet The Three Cornered Hat (de Falla). The audience demanded encores and got them, as well as numerous bows from the conductor.

SCHOOL MUSIC FESTIVAL

The Alabama High School Music Festival was held in this city at Phillips High School Auditorium, bringing delegations of young musicians from every section of the State to compete in band, orchestra and choral contests. More than a thousand high school music pupils competed. Leta Kitts, supervisor of music in the Birmingham Schools, and the Birmingham Chamber of Commerce, were hosts for the festival which closed the evening of the second day with a grand all-state concert. Seated on the stage were an all-state band, orchestra and chorus. Behind the band and orchestra was a chorus of 600 voices composed of the Boys' Glee Club and the Girls' Glee Club.

The concert began with a group of selections by the all-state orchestra, conducted by B. F. Stuber, of Florence, Ala. L. L. Stookey, of Mobile, directed the chorus of 600 voices in a group of songs. The all-state band was conducted through several lively numbers by Yale H. Ellis, Birmingham. Officers for the Alabama H. S. Music Festival Association elected for next year were: Lewis L. Stookey, Mobile, president; Alfred Mayer, Birmingham, vice-president; Yale H. Ellis, Woodlawn, secretary-treasurer.

CIVIC ORCHESTRA PLAYS FOR CHILDREN

The Birmingham Civic Symphony Orchestra played a charming concert for Birmingham school children in the Municipal Auditorium under the sponsorship of the Birmingham Parent Teachers' Association. A program designed to fit into the regular course of musical study in the schools was chosen by Leta Kitts, supervisor of music in the city schools. Intensive advance study of the numbers to be heard was given the pupils by the public school music faculty. A youthful audience estimated at 5,500 attended the concert. Dorsey Whittington, conductor of the orchestra, led his eighty-four musicians through a well balanced program which included prelude to Act III, Lohengrin; the first movement of Schubert's Unfinished Symphony; Grieg's Peer Gynt Suite (No. I); two numbers from Caucasian Sketches, by Ippolitoff-Ivanoff; and Strauss's Blue Danube Waltz. Ottokar Cadek, concertmaster of the orchestra, delighted his young auditors with a violin solo, Kreisler's Old Refrain.

MUSIC CLUB ELECTS OFFICERS

Officers elected to serve the Birmingham Music Club next year are: President, Mrs. George Houston Davis; first vice-president, Clara Hayden; second vice-president, Mrs. J. W. Luke; third vice-president, Mrs. George Morrow, Jr.; recording secretary, Katherine Kilgore; corresponding secretary, Lulu H. Nabors; treasurer, Mrs. E. T. Bozenhard; historian, Mrs. James Bowron.

The Brahms Society of Young Musicians presented Cynthia Kelly, an excellent young pianist, in recital at the Birmingham Conservatory Concert Hall. Miss Kelly is a pupil of Dorsey Whittington, and will receive her certificate in piano from the conservatory in May.

Mary Blair Bartlett, pianist, pupil of Dorsey Whittington, has been awarded a scholarship at the Curtis Institute of Music in Philadelphia. She will receive her Bachelor's Degree in Music at the Birmingham Conservatory in June, and enter the Curtis Institute next Fall.

GARY GRAFFMAN, eight-year-old pianist, was the soloist with the Philadelphia Chamber String Sinfonietta under Fabien Sevitzky on April 10 in Philadelphia, playing the Haydn concerto in D major. Gary is one of the youngest students of the Curtis Institute of Music, from the class of Isabelle Vengerova. He is the son of Vladimir Graffman.

The Tuskegee Choir and Male Chorus, from the Tuskegee Normal and Industrial Institute of Alabama, under the direction of William L. Dawson, composer-conductor, gave a superb program of Negro folk music in the Municipal Auditorium before a large and enthusiastic audience. Mr. Dawson plays upon his choir like a great pipe organ. He gets all the shading and coloring that a conductor draws from an orchestra. More than that, he knows what the Negro can do best and emphasizes that. He does not drill them out of their idiom, but lets them put the characteristic interpretation to the spirituals that those who live in the South among the race recognize as genuine.

They sang several numbers composed by Mr. Dawson as well as many beautiful traditional spirituals of the race. Then they sang Sibelius' Alleluia with complete artistry. There were also numbers by Dudley Buck, Burleigh and Nathaniel Dett.

The diction of the choir is remarkable, and the tone quality, perfect harmony and rhythm are moving and compelling.

Dr. F. D. Patterson, president of Tuskegee Institute, accompanied the choir to Birmingham and made a brief address on its program.

A. G.

Victor Prahl Presented by American Opera Society

CHICAGO—The American Opera Society presented Victor Prahl, baritone, in an all-English program on April 6. With Ethel Gaumer supplying fine accompaniments at the piano, Mr. Prahl revealed his well placed voice and sensitive interpretation in a list which began with Old English numbers, proceeded to an aria from Deems Taylor's The King's Henchman, songs by John Alden Carpenter, Karl Weiss, Charles March and Mr. Prahl (Three Songs—When You Are Old, Five O'Clock and Mockery), and a concluding group by John Duke, Ernest Charles, Samuel Barber, Bernard Wagenaar and Noble Kreider. The audience applauded with enthusiasm.

B. R.

NEW MUSIC

HILL-COLEMAN

New MANA-ZUCCA Songs

THREE PORTRAITS

1. Whistler's Portrait of His Mother..... .50
2. Mona Lisa ..... .40
3. Gainsborough's Blue Boy..... .60

HILL-COLEMAN 66 West 55th Street New York

GRACE LEADENHAM AUSTIN

Prominent Singers and Voice Teachers Favor These Songs:

I Have a Garden.....	(High or Low)	Order from G. Schirmer, Inc.
At Eventime	(High or Med.)	published by J. Fischer & Bro.
Rain at Night.....	(High or Low)	published by J. Fischer & Bro.
The Soul Undaunted.....	(Med. or Low)	order from G. Schirmer, Inc.
Day Dreams	(High or Low)	order from G. Schirmer, Inc.
The Little White Cottage....	(High)	published by G. Schirmer, Inc.

Also choral arrangement for four part men's chorus.

Address by Mail—
1416 Steinway Hall, New York

THE COMPOSERS PRESS, Inc.

THE BLONDE DONNA..... $3.00
Opera Comique in Three Acts
Words and Music by
ERNEST T. CARTER
PRODUCED BY
New York Opera Comique Co., 1931-32

L'AMORE SPIRITUALE..... 50¢
Chorus for Women's Voices with accompaniment for 2 pianos

YEOMAN'S SONG ..... 12¢
2 Part Male Chorus a Capella
by CHARLES HAUBIEL

THE COMPOSERS PRESS, Inc., 113 West 57th Street, New York, N. Y.

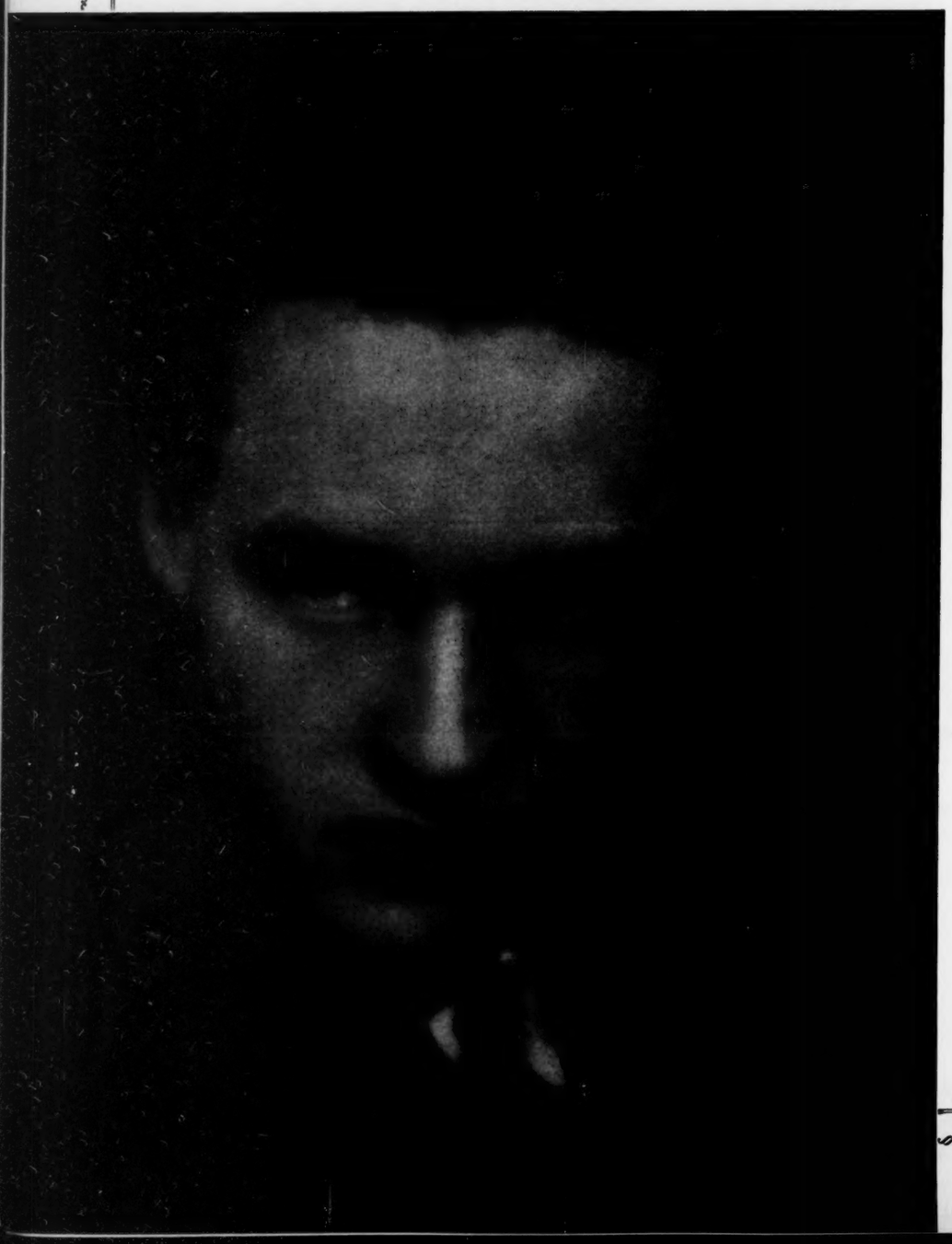
YOUR LOCAL DEALER CARRIES ALL THESE NOVELTIES

William Penny Hacker

PIANIST

Conductor

Musical Director and Conductor
of the
Albany Philharmonic Orchestra



Mr. Hacker
is appear-
ing with
Miss Leslie
in Joint
Recitals

The Vanderbilt,
New York City

Roberto Ida photo

NOW BOOKING

Roberto Ida photo

Marion Frank Leslie

COMMENTATOR

Dramaloguist

The Vanderbilt,
New York City

MUSICAL COURIER

Weekly Review of the World's Music

Published by the
MUSIC PERIODICALS CORPORATION
119 West 57th Street, New York

GEORGE H. HILBERT, President — EDGAR F. BITNER, Vice Pres. & Treasurer

Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING ..... Editor-in-Chief
HORACE JOHNSON ..... Managing Editor
RENE DEVRIES (Chicago), CESAR SAERCHINGER (London), IRVING SCHWERKE (Paris) ... Associate Editors
J. ALBERT RIKER ..... General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.
HOLLYWOOD AND PACIFIC COAST HEADQUARTERS—CARL D. KINSEY (in charge), Roosevelt Hotel, Hollywood, Cal. Telephone, Granite 2818.
BOSTON AND NEW ENGLAND HEADQUARTERS—LEON I. GOLDMAN (in charge), 35 Payston St., Roxbury, Mass. Telephone, Garrison 2563.
PARIS AND GENERAL EUROPEAN HEADQUARTERS—IRVING SCHWERKE (in charge), 6 Square Leon Guillot, Paris (XV). Telephone, Vaugirard 48-24. Cable address, Musicurier, Paris.
VIENNA, AUSTRIA—GEORG KUGEL, 1 Bosendorferstrasse 12. Telephone 9 44-0-22.
Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic Three Dollars. Canadian, Four Dollars. Foreign, Four Dollars and Fifty Cents. Single Copies, Twenty Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The Advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK — MAY 1, 1937 — No. 2936

NEW ADDRESS

The Offices of the Musical Courier Are Now Located on the Seventh Floor of 119 W. 57th St., New York City, a Few Doors West of Our Former Location.

According to latest reports, the rest of Europe is endeavoring to give harmony lessons to the warring factions in Spain.

—o—

Fostering Local Talent

National Music Week, which is being held for the fourteenth consecutive year, May 2 to 8, has announced as its 1937 slogan, "Foster Local Music Talent." In connection with this decision, the national committee, headed by the President of the United States as honorary chairman, and including the governors of all the States, reports that there is a gap in the opportunities offered to the young to pursue their melodic interests.

The committee, it appears, has made a survey and discovered that "in spite of the great development of musical talent among young people during the past few years through high school bands, orchestras and glee clubs most amateur musicians fail to continue their musical education because of the few opportunities offered them in their local communities to make use of their talents."

This thesis was recently elaborated by David Sarnoff, president of the Radio Corporation of America and chairman of the National Music Week committee, who pointed out that the number of musical organizations in schools has risen rapidly during the past few years. Studies of music appreciation are now part of the regular work in thousands of schools throughout the country, he said, and through the radio and other sources, young people in increasing numbers are becoming familiar with the world's best music. As a result of this growing interest, many adolescents have taken up the study of musical instruments and are finding a temporary outlet for their musical expression in the high school and college orchestras and bands.

But often, when this preliminary training period has been passed, no further opportunity for development presents itself to thousands of these young people, according to the Music Week committee's survey. "Because of the absence of community orchestras or choral societies in many towns and smaller cities, the amateur musician must confine his playing or singing to home consumption, with the result that interest soon dies and music as a means of self-expression is given up. It is to remedy this condition that the committee has determined to arouse communities to the need and to bring to them a realization of the potential source of good music which is available. In carrying out this program, the committee expects to cooperate and carry on the work of other individuals and national organizations which are working along similar lines."

This ideal is a laudable one and promises to widen opportunity for musicians in the various cities. The purpose which may be served by such a yearly musical campaign, with its aftermath of greater interest in the art, is well expressed in the following letter written by President Roosevelt to C. M. Tremaine, secretary of the National Music Week committee:

My dear Mr. Tremaine:

I am happy in the thought that the American people are again to have the stimulating effect on their cultural life of National Music Week. In its universal appeal to all classes and groups of people and to each individual, music exerts a strong influence for enriching our culture and for bringing happiness into our lives. During the brief periods in which we give music an opportunity to dominate our consciousness, we experience pleasures that lift us above the commonplace and into the realms of the ideal. We are thereby made more deeply appreciative of those things in life which have lasting qualities.

It is my hope that those interested in the development of music as a national cultural asset will take advantage of the opportunity afforded by National Music Week not only to present programs of high quality to the general public, but also to provide community programs that will aid in the discovery and development of local music talent.

Very sincerely yours,
FRANKLIN D. ROOSEVELT.

—o—

Music at the White House

One reads during the season about musicales at the White House in Washington, and many persons wonder how those entertainments are arranged and programmed, and by whom the performers are selected.

The attached letter makes such explanation and is of interest to those artists who feel that they would like to come into consideration when musical affairs are planned at the Executive Mansion. It should be added that the active contributors to the program donate their services as a compliment to President and Mrs. Roosevelt. The writer of the letter is a veteran executive in the firm of Steinway & Sons:

New York, April 22, 1937.

To the Musical Courier:

I am enclosing a résumé of the White House Musicales for the season 1937, just terminated.

In view of the fact that an unusually large number of applicants presented themselves for an appearance at the musical functions at the White House last season, who are subscribers to your valuable publication, I thought that a few explanatory references might prove of interest to your readers and of which material you may use any excerpts you deem appropriate.

The many calls upon the President's and Mrs. Roosevelt's time and other salient reasons rendered it expedient to curtail the usual number of the White House musical functions.

The President and Mrs. Roosevelt have requested me to express their sincere regrets to the artists, whose gracious manifestations could not be accorded the proper recognition during the past season, and to assure them that their kind offers were genuinely appreciated.

I was, moreover, instructed to record the names of eligible artists who applied and for whom a place on last season's program could not be assigned, on the list to be submitted for Mrs. Roosevelt's consideration during December, 1937.

I cannot refrain from expressing my personal esteem and gratitude to many artist-friends for their charming gestures to grace the White House programs with their art.

I am sharing a keen disappointment with the artists whose expectations were not realized, and I am expressing the hope that next year's White House programs will gratify the wishes of many applicants of whose kind offers the President and Mrs. Roosevelt could not avail themselves.

Sincerely yours,
HENRY JUNGE,
BY APPOINTMENT
IN CHARGE OF
WHITE HOUSE MUSICALES
WASHINGTON, D. C.

The résumé of programs sent by Mr. Junge may be found on another page of the Musical Courier.

—o—

Advertising Adjustment

The somewhat excessive claims occasionally made by music schools which operate on the "correspondence" plan have been a thorn in the flesh to other pedagogues for some time. In connection with these good people's trials, an Associated Press dispatch from Washington, D. C., is of interest. It appeared in the New York Sun:

FORTISSIMO CLAIMS

Music Teacher Ordered to Modify Advertising

WASHINGTON, April 1. (A. P.).—The Federal Trade Commission announced today it had ordered David F. Kemp of 225 Fifth Avenue, New York, trading as the United States School of Music, to discontinue "certain unfair methods of competition" in connection with the sale of correspondence courses in music. The commission said it had found representations made by Kemp "were exaggerated and had a tendency to deceive purchasers."

The commission said its order prohibited representations that Kemp "has taught 700,000 pupils to play musical instruments, that all pupils studying the course, regardless of their degree of talent, can be taught to play a musical instrument in one-half the time usually required, and that, at the end of the course, the average pupil is sufficiently proficient to pass a teacher's examination."

Now that the Federal Trade Commission has shown an interest in musical pedagogy, it may be logical to expect it to turn its attention to other excessively trumpeted attractions. We suggest certain radio crooners, violinists, syncopation *maestros* and others whose merits are laughably over-rated, as well as some minor artists of the opera stage, platform and conductor's podium, who issue circulars of misleading character in which the verdicts of unwary critics are extensively revamped.

—o—

Tonal Apaches

The ruffled currents of musical life in Paris in the early days of this century, when the Impressionist movement was in its heyday and the school of modernism was being born, are described by Emile Vuillermoz, writing on The Art of Maurice Ravel in the Christian Science Monitor (Boston).

After a picturesque description of the Basque country in which Ravel was born, the writer proceeds to tell of the opposition which greeted that composer's first appearance in public, and in particular of the episode in which the novelty of his music resulted in his losing the Prix de Rome.

"I first met Ravel at Gabriel Fauré's composition classes under conditions which, for those who were present, remain ineffacable. Here, with extraordinary intelligence and unfailing clear-sightedness, this master of charm formed the tastes of his pupils without ever imposing a dogmatic discipline. Ravel handed in his first compositions, which were considered incendiary. The other professors of the school and the members of the Institute looked upon the young man with horror. They pursued him with rancor and were instrumental in his failure to gain the Prix de Rome. Gabriel Fauré, however, never ceased to defend the pupil whom he had encouraged by bringing his precocious mastery into the open.

"Ravel's unjustifiable defeat with regard to the Prix de Rome was the beginning of his popularity. Youth, quick in response, soon rallied round the artist so unjustly checkmated. From that moment all his compositions were followed with the keenest interest. Every new work heralded another victory. In a short time Ravel was the center of a small circle of intellectuals, artists, poets and musicians. They formed a picturesque society which met at the home, just inside Paris, of the delightful Maurice Delage. Lover of all the arts, he was himself a composer and a pupil of Ravel. Here, in a studio surrounded by a small garden, they met in friendly fashion to play the works of Mousorgsky, Rimsky or Borodin, which dazzled with their unexpected color. It was in these surroundings that Igor Stravinsky was so warmly received when he arrived in France, unknown and troubled about the future. This little society, which reminds one of Schumann's 'Davidsbündler,' had an amusing name indicative of the style of the period—1900. The members called themselves Les Apaches. All have since made their way in the world, but Maurice Ravel was certainly the most illustrious Apache of the tribe.

"It was some time later, as a protest against the invasion of the old Société Nationale de Musique by Vincent d'Indy's pupils and the Schola Cantorum, that Ravel, with the help of Gabriel Fauré and his best pupils, founded the Société Musicale Indépendante. Here were given performances of the most characteristic works of recent years. Among these were the Valses Nobles et Sentimentales, which were heard for the first time under amusing conditions. In order to expose the 'snobbery' of ignorance, La Société Musicale Indépendante decided to give a concert of unpublished works, omitting the names of the composers. The audience of so-called connoisseurs was completely disconcerted. Seated in a box, surrounded by a few of his fashionable admirers, Ravel was compelled to listen quietly to the most ferocious criticisms of his Valses, in which no one recognized his hand. Great was the confusion the following day amongst these 'connoisseurs,' but the composer had taken the measure of their worth and the value of their admiration."

The idea of presenting new music anonymously has been carried out on other occasions, with equally disconcerting results. The dependence of audiences on reputations of artists and composers in making their judgments was expressed in classic form by Shaw's critic in Fanny's First Play.

Who knows what serious critical upsets would result if performers were to appear before audiences while wearing masks or protected by a screen? The task of musical scribes is sufficiently complicated at present; one has no wish to cause the aisles of concert halls to be liberally strewn with these gentlemen's hair, plucked out in desperate bunches. . . .

VARIATIONS

By Leonard Liebling

Under the laws of the State of New York, a corporation has just been organized whose plan it is to disseminate through the medium of moving pictures, a better understanding of certain kinds of characteristic music. Named Allied Arts Productions, Inc., the undertaking is based on an idea formulated and long prepared by Theodore A. Benedek—the affiliation of program compositions with their stories arranged for screen dramatization. Opera, pantomime, and dance, also enter into the purposes of the new project.

Symphonic (program) works will be exactly synchronized with the literary plots, thereby making possible a visual presentation of the scores and enabling them to be "seen" as well as heard.

For that feature of the Allied Arts Production, an auxiliary company has been formed, called Benedek-Taylor Productions, with Mr. Benedek as president, and Deems Taylor as vice-president. The former is to function as general directing chief, and Mr. Taylor as administrator of all musical matters. It is intended furthermore, to make all the productions in Hollywood, starting as soon as organization plans are completed.

Allied Arts Productions has not yet made public its practical repertoire, except to say in the preliminary prospectus, that the symphony-picture works will be those of the best known composers.

There have been productions in the past, of orchestral masterpieces done with screen pictures (several such tonalized films came from France and Germany) but not in the elaborate and authentic synchronization promised by the present undertaking.

Interesting prospects loom up, when one recalls the long list of outstanding program scores for orchestra, and some of their arresting companion stories.

* * *

Here's a letter taking me to task, and at least its last paragraph is justified and makes me feel editorially guilty—a feeling I passed on to the department responsible for the silly error pointed out by the correspondent:

58 Downing St.,
Brooklyn, N. Y.
April 17, 1937.

Dear Variations.

I always read your interesting Variations, but was astonished to see in the current issue (17th inst.) that a critic of your eminence should so slur a famous singer as you did Erna Sack.

Why do critics berate coloraturas? I know they lack the range of expression of other voices, but why pick on them? Couldn't they be judged in their own field?

If they tried the dramatic repertoire they would get roasted for going outside of music for their type of voice.

Why should such inconsistent criticism be heaped on them? Critics praised Pons because she could sing F in alt, with full round tone. Here comes Sack, whom I've heard three times and of whom I have ten records, and who can sing far above the F in alt, with about half again as much volume, yet she is compared by you to piping mice. It seems to me etiquette alone would forbid such trite criticism.

Are you aware she is the sensation of Europe, and doubtless will be here too, in America, next season? That alone does not make one great, but an artist must be of some calibre to have Richard Strauss write a special cadenza for her in one of his operas (Ariadne auf Naxos).

You had better bring your radio editor up to date. He doesn't realize that Sack has broadcast four times on the Magic Key program.

Also, in your issue of April 10 (inside cover picture) Poldi Mildner, the pianist, has blossomed forth as a violinist. Mistakes will happen, yet one looks for almost perfection in a paper of the standing of the Musical Courier.

Very truly yours,
GEORGE SMITH

A well known manager, too, is after this department with polite belligerency, on the subject of Miss Sack, to wit:

New York, April 21, 1927.

Dear Variations:

I read your rather uncalled-for remarks on Erna Sack, but I assure you she won't come in as quietly as a mouse. You see, I have heard her sing, and you'd be surprised at the number of letters we have had after last Sunday's broadcast. Anyway, she is sold up for the dates that we have promised her.

I have discovered in our files an article from your pen written not so long ago (you see, we keep track of you critics) in which you express longing for good new artists and good new compositions, because you "can find nothing novel to say about the old ones, and like other critics, must repeat yourself as variously and interestingly as possible."

Therefore, why not use up your Mickey Mouse urge on some of the old-timers, and God knows there are plenty of old-timers that need to be Mickey Moused!

Still, we are friends—even if we don't agree.

Faithfully yours,
CHARLES L. WAGNER.

In answer to the foregoing two communications, there is chiefly to be said that anything above a high F in soprano vocalism, has to me always been merely a squeak. No need exists for those tones. No composer has written for them except for freak purposes. The women who rise into such registers, pander to sensationalism—it is purely vaudeville and circus stuff.

My dislike for that kind of sound dates back to the days of the unforgettable Ellen Beach Yaw (now living in Los Angeles) who however lived down her upper flights and became a good artist. While quite young she was led into wrong vocal ways by her impresario, who used to billboard her something like this:

I understand quite well, for I have read about it, that Miss Sack is a legitimate artist when she chooses to be, and in that domain I am looking forward to making her acquaintance next season—aside from the fact that she is reported to possess unusual pulchritude and an irresistible smile.

With those advantages and real coloratura talents, Miss Sack needs nothing else to aid in appeal to the American public. It acclaimed in the past, such florid sopranos as Patti, Sembrich, Garrison, Barrientos, Tetrazzini, Galli-Curci; and is showering hosannas just now on Pons, Antoine and Brancato, yet none of them soared tonally as high as Erna Sack.

But also they did not duplicate the versatility of that singer (unless Sembrich be excepted) for Mme. Sack has done the leading soprano roles of several Strauss operas, of three by Verdi, three by Mozart; as well as Barber of Seville, Carmen, Don Pasquale, Martha, and Daughter of the Regiment.

* * *

Meanwhile the latest rodentary news comes via The Post (New York) of April 22:

Mickey, Great Britain's singing mouse champion, was dethroned, outsung and outhonored last Friday night by an unknown challenger from Wales in an upset during the BBC broadcast of the English finals. Mickey's defeat has caused a week's postponement of the International Mouse Singing Contest originally scheduled for April 25. The new date for the contest is May 2. The postponement was requested by Great Britain when Mickey's backers raised charges of a foul.

* * *

All told, last week was a bad one for fan mail at this desk. Most of it hauled me over the coals. (The number of my readers must be increasing.)

For instance, in the M.C. issue of April 24, I recklessly paragraphed that "there is no formula for inspiration," and that "not the travail, but the achievement of a genius is important."

D. C. writes to inquire whether I am familiar with the lines of Goethe: "The happiest genius will hardly succeed, by nature and instinct alone, in rising to the sublime. Art is art; he who has not thought it out, has no right to call himself an artist. Here all groping in the dark is vain; before a man can produce anything great, he must understand the means by which he is to produce it."

* * *

Oh, oh, and read furthermore:

Chicago, April 23d, 1937

Dear Variations:

On the editorial page of your issue of April 17, you state that W. A. Mozart's father was born in 1787. You failed to mention, however, the curious fact that the son was born in 1756, thirty-one years before 1787. Are you positive that Leopold didn't die in 1787? I wouldn't be surprised if he did.

Sincerely yours,
ELLIS B. KOHS.

* * *

Before leaving the subject of corrections, let me say that I erred in my recent article on the Philadelphia premiere of Carlo Menotti's opera, Amelia Goes To The Ball, with the statement that he had made some studies abroad under Wolf-Ferrari before the young composer became a pupil of the Curtis Institute of Music. I gained that information from articles in the Philadelphia newspapers, and copied it in the Musical Courier.

The truth is that Menotti's only contact with Wolf-Ferrari consisted of two afternoon visits last summer in Munich, the first being effected through a letter of introduction from Bernardino Molinari. Menotti took no lessons from Wolf-Ferrari, and is entirely a product of the Curtis Institute.

It is pleasant to report, too, that important film producers are considering Amelia Goes To The Ball. An early news caption in these columns probably will be, Menotti Goes To Hollywood. His witty and tuneful little opera should make an especially attractive picture show, especially if it is done with Margaret Daum, who sang and acted the title role so charmingly in the Philadelphia and New York representations.

* * *

Seeking solace in this bog of errors, I shall maliciously drag in with me, a writing colleague who contributed to the newly published ninth edition of The Victor Book of the Opera, a handsomely illustrated and much enlarged compendium. However, it has this burble in the concluding passage about Richard Strauss' Salome:

"Herod, suddenly disgusted with the cruelty and insatiable passions of Salome, tells his wife that her daughter is a fiend. Commanding that the lights be extinguished, he suddenly orders his soldiers to kill Salome. They instantly crush her to death beneath their shoes."

What's a shield or two between the enemies of Herodias' delectable child?

* * *

From the New York Times of April 25 comes the appended touching tale:

Music critics are charged with many things, but this column heard of an accusation the other day that was completely new. It seems that a young musician had been courting a girl for some years, but failed to receive the consent of her parents. He gave a debut recital at the Town Hall some months ago. His notices were excellent. The parental disapproval was overcome. The girl was allowed to accept an engagement ring the day the reviews appeared. Four weeks ago the happy pair were married. This column is gallant enough to keep a secret; it will not publish the names. But it will say that the artist and his wife are not Americans.

By the same token, if the young husband gets adverse reviews at his next recital, there might be a divorce.

* * *

M. B. H. wins space for the attached: "Past understanding is an item from Leonard Lyons' column in The Post (New York) April 22: 'A young man who applied for the special athlete's course at the N. Y. School of Music almost was turned down because he didn't look like an athlete. He's Glenn Hardin, the Olympic champ.'

"What's an 'athlete's course' at a music school? Teaching them to sprint and do skips on the keyboard; make fast runs on the fiddle; jump to vocal high C's; wrestle with the classics; and swim through the intricacies of counterpoint?"

* * *

In a recent speech before the English House of Commons, Prime Minister Baldwin, speaking of politicians, quoted a verse which he might as easily have applied to the musical profession:

"The halls of fame are open wide
"And they are always full;
"Some go in by the door called 'push,'
"And some by the door called 'pull.'"

* * *

"Adolph Hitler celebrated his birthday not long ago," G. K. reminds, "and among the presents he received was a grand piano. It is understood, of course, that the *Führer* will bar performances of Bach's Goldberg Variations on the instrument. On the other hand, it is to be assumed that he will allow Franck's Arya, and the Fascistschwank by Schumann."

* * *

H. C. G., of Lebanon, Pa., wishes to know where and at what expense, he may secure the program notes of the recent Philadelphia festival given by the Society of Ancient Instruments. His request should go to that organization, at 4331 Chestnut Street, Philadelphia, Pa. There is no charge for the material.

* * *

Just so that you may believe it, her name is Gladys Anderson, she lives in Fairmont, Del., and her letter to the Musical Courier is dated April 18. Its first paragraph reads: "Will you be so kind as to give me the address of Mr. Edvard Grieg, the composer?"

* * *

One consolation for David Windsor in losing his crown is the fact that he need not attend the Coronation concerts.

A hunting story has just come to my ears. It concerns Emanuel List, basso of the Met, and some wild ducks and proceeds along the following trail.

A friend of Emanuel, duck hunting in the South, sent him a gift of four wild birds which transported the *gourmand* into the realm of gustatory anticipation. Excitedly he called a lady friend on the telephone and told her that he would present the ducks to her, provided she would ask him to dinner to eat them.

The lady was delighted and a dinner with two other congenial souls was arranged for the following evening. Emanuel then sent the ducks to the lady's home. When her cook unwrapped them, she found they were in their natural and primitive state with feathers and legs and beaks and whatever ducks use to carry on life. So the family butcher of many years' patronage was communicated with by telephone and asked to send for the ducks, that they be dressed for consumption.

A delivery boy arrived, accepted the package and departed on his way to his master's shop.

An hour later Emanuel called his friend and said excitedly, "I have just received four more ducks. I'll send these over, too."

"Splendid," answered the lady. "I'll get two other people in for dinner and we'll have a real feast."

"But," said Emanuel, "one duck apiece is enough. Give the other two to anybody you want to."

"I'll give them to the butcher. He'll be delighted."

Therefore the lady called her butcher and said, "You can keep two of those ducks I am sending over for you to clean. They are for your wife and yourself. We won't need them."

The butcher was elated and, ringing up his wife, told her to ask his closest friend and his wife for dinner.

Night fell o'er the city, and all was quiet and peaceful except for hooting cabs and rattling milk carts.

The next morning came and ambled away its sunny hours. By noon Emanuel's hostess' cook had not received the ducks from the butcher, so she telephoned him.

"But I haven't received those birds yet," protested the butcher. "I was wondering where they were."

"Why, I gave them to your delivery boy yesterday," answered the cook. "Ask him about them. And do it quickly. I want them back right away."

The cook then went to her mistress and told her that not only had the butcher not returned the game, but Mr. List had not sent the other four birds.

The lady rang up List and asked him where the additional birds were. "Why," said List. "I was just going to tell you that I gave them to the housekeeper in the hotel here. She has done me lots of favors, and I felt sure four ducks would be enough for six people."

"Goodness. Did you forget that I told you I was giving two of them to my butcher?"

"Oh, I'm so sorry. I did forget about that."

"Well, I expect he'll forgive me. He'll have to send back all four of those birds he has, however."

So the lady called the butcher. Before she had a chance to apologize, the man said, "I haven't got those ducks of yours. My boy made a mistake yesterday. On the package your cook gave him was the address of a Mr. Emanuel List at the Hamilton Hotel, so he took the birds there."

Emanuel, the lady and their guests had their dinner; the butcher, his wife and their friends also had their party; but the only one who ate succulent wild duck was the housekeeper of Emanuel's hotel.

* * *

Had you heard that Kleinchen Melchior has a Metropolitan contract? S'truth, my dears.

If you will remember, Kleinchen was a pinch-hitting page at the Met's Hartford (Conn.) opera performance last year. This year Edward Johnson asked her if she wanted to repeat the appearance, and Kleinchen said she would, provided she got a yearly contract.

The paper was immediately drawn up, so Kleinchen from now on is to be a Met page in Hartford every season.

The first thing you know, Kleinchen will have done enough pages for a good-sized book. You can see she's already half through her preface.

* * *

The lives of duo-pianists are very complicated. At a recent *festa*, Genia and Pierre Luboshutz were making merry with Vera Brodsky and Harold Triggs, when Pierre said with a chuckle, "You know how wives swap husbands now-a-days. How about tonal divorces? I suggest that if Genia divorces me and if Harold should die, Vera and I might join up in the fashion *à la mode* and startle the world with a new piano combination."

Genia and Harold didn't like the idea a bit. The lives of duo-pianists are very complicated.

* * *

Rose Mosler, Estelle Liebling's sister-in-law, threw a huge birthday dinner for the wittily sparkling vocal pedagogue, artist, *impresaria*, bridge player, friend of the young, the middle-aged and the old, in the Mosler 64th Street home on April 21.

If I tried to tell you who came to shower gifts and kisses on Estelle, I feel sure I'd get this copy cut drastically, for I'd never be able to get the long list of celebrities on this page. Hence, you devoted readers who were present, consider yourselves mentioned between the lines and get annoyed with me if you must for ignoring you.

After the eminent tummies were inflated with a regal meal that would have done credit to the court of Henry the Eighth, some of the superlatively talented boys and girls under Estelle's tutelage, aided and abetted by Arthur Mosler and Frederick Sperling, entertained the crowd.

Firstly, Fred Sperling charmingly insulted Estelle, then Leonard Liebling followed it up with a couple of verbal left-hooks. But Estelle had her successful rounds and gave both gentlemen several oral blows that unseated them neatly.

With the show beautifully introduced, Paul Eisler staged his naughty and tuneful operetta The Sentry Box with June Forest, John Dunbar and Gordon Felts impersonating the Graustarkian characters. Conrad Mayo and Grace Panvini sang a scintillant duet and Mayo devoted his rich baritone wiles to that astounding Figaro aria. Josephine Bonime sang Wien, Wien melodiously with her husband, Josef, thumping the accompaniment and the first half of the entertainment was closed by Ralph Blane, with Rosa Rio playing for him, jigging and warbling seductively.

What followed was a quasi puppet show in which Sue Read, Ralph Blane, Yvonne Ravell, Dorothy Miller, Grace Pavini, Devora Nadworney, John Dunbar, Luigi Rossini, Percival Dove, Lucille Alexander, Rosemarie Brancato, Helena Lavee, Llewellyn Moss and Nellilew Winger impersonated puppets and by their infectious gaiety and subtle interpretations brought the house down over their heads. Outside of a swell night club, I have never seen a finer production of the kind. The idea is completely novel, and the way in which it was worked out deserves commendation of the highest kind.

That's all I shall say about it, however, for it's such a good stunt, someone is sure to steal it if I give it away. Estelle and Fred had better perfect it darn quick, for they've hit on a novelty that looks like money to me.

"And now, folks, the boys will play a Bach fugue in the best swing style."

N. Y. Light Opera Guild Coached by Scheff in Mlle. Modiste

Fritzi Scheff, the incomparable Fifi of Victor Herbert's light opera Mlle. Modiste, is cooperating with John Hand, general director and conductor, in the preparation of the New York Light Opera Guild's production of Mlle. Modiste which opens on May 4 at the Venice Theatre, New York. The cast presents Lillian Kraff, young American soprano, chosen for the title role; Norman Durask (Etienne), Richard Norman (Count de Bouvray). All three are making their debuts. Carla Bradley, dancer, lately seen at the Vieux Colombier in Paris, appears as Bebe and also is the premiere ballerina. Fritzi Scheff will address the audience between the first and second acts.

Richard Wagner Society Banquet

Its first annual banquet was given by the Richard Wagner Society at The Barbizon last Sunday evening, and drew a large attendance of members and guests. A musical program followed the dinner, with Fritz Mahler accompanying at the piano for Wagner numbers sung by Mmes. Julia Peters, Thea Gerson, Goeta Ljungberg; and Messrs. Fritz Lechner and Herman Lutz. The toastmaster was Leonard Liebling; and speeches were made also by Dr. Herman Heydt, president of the Goethe Society, Fritz Mahler, and Robert Wagner, president of the Wagner Society.

Soirées Intimes Close

The last Soiree Intime of the season was held at the Dornay-Culp Studio, New York, on April 25. This was the twenty-third of such musicales given at the studio under the direction of Louis Dornay and Betsy Culp. As at all of these affairs Mr. Dornay introduced the artists in his gracious manner and Mme. Culp was at the piano, giving her unerringly musicianly support.

Emil Renan, baritone, was the assisting artist, and Dornay-Culp singers appearing were Grace Albert, Morton Bowe, Dorothy Kirsten, Eddie Albert, Lucille Manners, John Gaynor, Suzanne-Laval. Among the highlights of the evening was a vocal transcription from Tschaikowsky's Romeo and Juliet, featuring Miss Manners, Miss Albert and Mr. Bowe, accompanied by a recording of the Philadelphia Orchestra, Stokowski conducting. Miss Manners also displayed her luscious soprano in an excerpt from Madam Butterfly (entrance of Cho-Cho-San in Act I), assisted by Grace Albert, Dorothy Kirsten and Satenig Simsarian. Vocal excellence and tasteful interpretation prevailed in Miss Albert's solos (three Brahms numbers), Mr. Bowe's performance of a Mozart aria, Miss Kirsten's singing of Reger and Schubert songs and Summertime from Porgy and Bess, Mr. Albert's exposition of items by Hahn, Strauss and Manning, and John Gaynor's solo by Emmerich. Suzanne Laval gave a delightful version of a song from the operetta Madame Angot, assisted by the chorus. Mr. Renan entered wholeheartedly into the spirit of I've got plenty o' nuttin' from Porgy and Bess and Wolfe's Shortnin' Bread, and was compelled to give an encore. A large audience applauded enthusiastically. G. N.

I See That

The SS. Ile de France, leaving New York on April 24, included on her passenger list Vladimir Golschmann, Mr. and Mrs. René Pollain, Myra Hess, Marcel Grandjany and his family, Mr. and Mrs. René Maison, Irene Jessner Jellinck and Emanuel List.

* * *

Albert Morini, European concert manager, arrived in New York on April 26 by the SS. Normandie. His visit here is to arrange for the appearances of American artists at the Paris Exposition.

* * *

The May Choral Festival of the Riverdale Country School (240 boys' voices) will be given at Town Hall on May 7. Richard McClanahan is director of the Riverdale School of Music.

* * *

Leo Braun conducted the Radio City Music Hall on the Air performance of Siegfried, on April 11, Jan Peerce in the hero's role. This was the second half of a two-part version of the opera.

* * *

Joseph Valentine, tenor, will give a recital in Town Hall, New York, on May 9, with M. O. Remo Teverna at the piano.

* * *

Thelma Spear, soprano, was guest soloist at the Free Synagogue in Carnegie Hall, New York, on April 25.

OBITUARY

Erkki Melartin

HELSINGFORS.—Erkki Melartin, Finnish composer, passed away here on February 14 at the age of 62. He was director of the Helsingfors Conservatory, a post he occupied for over twenty years. Melartin's talent was productive in all domains of music. His works comprise the opera Aino, a large number of songs, ballet music, six symphonies, four string quartets, a violin concerto, and a series of piano compositions. I. B.

Mrs. Tobias Matthay

LONDON.—Mrs. Tobias Matthay, wife of the eminent piano pedagogue, died on April 14 at her husband's country place, High Marley, Haslemere, Surrey. Mrs. Matthay was one of the sisters Kennedy-Fraser, whose names are associated with Hebridean songs and poems. For many years, "Aunt Jessie," as she was affectionately known to all her husband's pupils, suffered from rheumatic arthritis, but in spite of her illness she traveled all over England, adjudicating at musical and dramatic festivals. I. P.

Edwin Meeker

ORANGE, N. J.—Edwin Meeker, sixty-three, associated with the early phonograph recording activities of the Edison Company, died at his home here on April 19. For thirty-five years he maintained this connection as singer and announcer. He was a veteran of the Spanish-American War, and was on the stage with Miller's Twentieth Century Minstrels and Hoyt's Minstrels. Recently he had appeared as a night club entertainer. W. W.

Virgilio Ranzato

MILAN.—Virgilio Ranzato, composer of light operas, including Luna Park, performed in the United States, died here on April 19 at the age of fifty-three. Mr. Ranzato was a native of Venice. In addition to composing, he played first violin in the orchestra of La Scala under Arturo Toscanini in 1920 and 1921. R. P.

COMING CONVENTIONS

MAY

May ——	Providence, R. I.	Rhode Island Federation of Music Clubs
May 6 to 8	Kenosha, Wis.	Wisconsin Federation of Music Clubs
May 6 to 8	Lawrence, Kan.	National School Band Competition Festival, Region No. 9
May 13 to 15	Cheyenne, Wyo.	Wyoming Federation of Music Clubs
May 13 to 15	Jackson, Miss.	National School Band Competition Festival, Region No. 7
May 13 to 15	Ohio State University, Columbus, O.	National School Music Contests (Orchestras, Wind and String Solos and Ensembles)
May 13 to 15	Price, Utah	National School Band Competition Festival, Region No. 10
May 14	El Dorado, Ark.	Arkansas Federation of Music Clubs
May 14 and 15	Oklahoma City, Okla.	National School Band Competition Festival, Region No. 6
May 15	Wilmington, Del.	Delaware Federation of Music Clubs
May 20 and 21	Louisville, Ky.	Kentucky Federation of Music Clubs
May 20 to 22	Rockland, Me.	Maine Federation of Music Clubs
May 26	Torrington, Conn.	Connecticut Federation of Music Clubs

JUNE

June 1 to 3	Portland, Ore.	Oregon Federation of Music Clubs
June 11 to 13	Butte, Mont.	Montana Federation of Music Clubs
June 14 to 16	Hotel Roosevelt, New York City	Music Publishers Association of the United States and National Association of Sheet Music Dealers

JULY

July 26 to 29	Hotel New Yorker, New York City	Music Trades Convention (National Association of Music Merchants, National Piano Manufacturers' Association of America, National Retail Musical Instrument Dealers Association, National Association of Band Instrument Manufacturers, National Association of Musical Merchandise Manufacturers, National Association of Musical Merchandise Wholesalers)

DECEMBER

December 29 to 31	Pittsburgh, Pa.	Music Teachers National Association

MARCH, 1938

March 27-April 1, 1938	St. Louis, Mo.	Music Educators National Conference (Sixth Biennial Meeting)

Musicales

Mendelssohn Glee Club and Soloists Heard

On April 20 in the grand ball room of the Hotel Waldorf-Astoria the Mendelssohn Glee Club held their third private concert of their seventy-first season. Cesare Sodero was conductor for the occasion; assisting artists were Francis Moore, piano accompanist; Harry Gilbert, organist; and Mary Hopple, contralto. The choral program was made up of selections by Wagner, W. Speidel, Dudley Buck, Franz Schubert, S. V. Lvovsky (arr. by Paul John Weaver), Richard Bennett, Sibelius (arr. by Ralph L. Baldwin), Pergolese, Sullivan, Edward MacDowell, Elgar, J. W. Elliot and Kremser. There was also an old English hunting song to an arrangement by Mark Andrews. The latter number and the MacDowell song were dedications to the Mendelssohn Club.

Miss Hopple chose for her items the aria from La Favorita, O Mio Fernando; Little Cares (written for her by Merwin); The Hills of Cruzia by Mednikoff; My Johann by Grieg; Ecstasy by Rummel.

The glee club sang with technical accuracy, good adherence to pitch and well balanced harmony. Club soloists were given excellent support from the ensemble. MM. Moore and Gilbert supplied artistic instrumental background where used. The concert can well be considered a fine achievement for Mr. Sodero whose careful direction brought out the required effects to make this group an outstanding male choir. Miss Hopple's offerings were heartily applauded and she was obliged to add extras. J. S.

* * *

Chamber Music Society of America in Second Concert

The second of three concerts in the Spring Festival of Chamber Music which is being presented at the Grand Central Galleries of New York by the Chamber Music Society of America took place on April 20. Opening the program was Arthur Foote's piano quartet (op. 23), performed by the Philharmonic-Symphony String Quartet (less the second violin) and Johana Harris, pianist. Rose Dirmann, soprano, and the quartet offered Arthur Shepherd's Triptych. Vitebsk by Aaron Copland was played by Joseph Reilich, violinist, Aaron Twerdowsky, cellist, and Samuel Reichmann, pianist. Lucile Lawrence was at the harp and Carlos Salzedo at the piano for Mr. Salzedo's sonata for harp and piano. The concluding number was Nicolai Berezowsky's Theme et Variations Fantastiques (op. 7), the performers the Forum Quartet, Yvonne Krinsky, pianist, and William Bortman, clarinetist. The music proved uniformly interesting, and the noted musicians participating were in fine form. An attentive audience applauded warmly. L. T.

* * *

Flora Kilpatrick Pierson Sings

Flora Kilpatrick Pierson was heard in a recital of songs at the Women's University Club on April 22 under the sponsorship of Sybil Sammis-MacDermid. Miss Pierson's voice is of mezzo-soprano quality, expertly trained to show to best advantage a good range and a splendid sense of *pianissimo* and *forte*. The artist displayed deep regard for the composers' wishes, but nevertheless managed to flavor everything she sang with enough of her own personality to make each song delightfully her own. One of the interesting spots on a program which included works by Tschaikowsky, Charles, Brahms, Grieg and Cadman was a trio of songs, English, Irish and Scotch, the last set to Burns' My Love Is Like A Red, Red Rose by James MacDermid. Accompaniments of fine order were provided by George Vause at the piano. R. E.

* * *

Brooklyn Morning Choral Concert

Felix Robert Mendelssohn, cellist, appeared as soloist at the April 20 spring concert of the Brooklyn Morning Choral (Herbert S. Sammond, conductor), Paul A. Pisk accompanying him at the piano. Beginning with classics by Bach and Boccherini, he then offered a Chopin nocturne performed with lovely singing tone; a Mendelssohn Gavotte in Old Style, played with grace and beauty; and Popper's Arlequin, in which the fertile fancy and fleet finger-work of the cellist was apparent. An encore was added. The choral members united in singing classic and modern works by Handel, Tschaikowsky, and moderns, including Holst, Warrell, concluding with Gena Branscombe's Sun and the Warm Brown Earth. Soprano solos, well sung by Elsie Ahrens Duvall, with accompaniments by Ada Zeller, completed the program. F. R. G.

* * *

Fortnightly Musicale

An appreciative and good-sized audience greeted the artists at Dr. Westlake's Fortnightly Musicale held at the Master Institute, New York, on April 20. Two artist-pupils from the Gutierrez studio were featured, Elizabeth Carlile displaying a voice of sweetness, wide range and color, in a song by Clara Edwards and an aria from La Boheme. Virginia Powles showed a voice of power and resonance in items by Mignonne and Vissi d'Arte (Tosca). Joining with Mr. Gutierrez in operatic duets by Gomez and Verdi, this participation brought dramatic fire and increased effectiveness to the singing of the young women. Irene Hampton (Westlake studio) was their capable accompanist.

Ada Kopitz (Freundlich studio) presented a group of piano works by Jacques Miller, performed with clean phrasing, dexterity of technic. F. W. R.

* * *

Branscombe Choral Presents Spring Program

The spring concert of the Branscombe Choral attracted an overflowing audience to the grand ballroom of the Plaza Hotel, New York, on April 25. Gena Branscombe, conductor of the group, led them in a program which included You Are the Land I Love (Hugo Wolf-A. Walter Kramer); items of Morley and di Lasso; Harry Gilbert's You Sang Me A Song; Edgar Stillman Kelley's setting of Poe's poem Israfel; Mrs. H. H. A. Beach's cantata, The Sea Fairies; Miss Branscombe's choral transcription of the berceuse from Stravinsky's The Firebird (the poem also by Miss Branscombe); Harold Vincent Milligan's April My April; and numbers by Dunn and Vene. In conclusion Mrs. Beach's The Year's At the Spring was sung. This women's chorus, which has been under Miss Branscombe's direction since its beginning, shows steady improvement and is attaining the refinement of tone and effects which comes only from earnest rehearsing under musicianly guidance.

The choral was assisted by Edward Austen Kane, tenor, who displayed a voice of good quality and control in two groups of numbers; Joan Peebles, giving artistic account of the contralto solos in You Are the Land I Love and The Sea Fairies; Bertha Van den Berg, accompanist; Jeannette Scheerer, clarinet; Gertrude Peterson, harp; Helen Enser, French horn; James A. Hager, tympani. There was ardent applause, especially after the deft performance of the delicate and atmospheric Beach cantata. M. L. S.

* * *

Agnes L. Long at Master Institute

Agnes L. Long gave a costume recital at the Master Institute Theatre, New York, on April 25. She began with a group of Old Scotch, Gaelic, traditional airs from various

(*Continued on page 28*)

CARMELA PONSELLE
MEZZO-SOPRANO
OPERA, CONCERT and RADIO
Star of Broadway Varieties every Friday eve. at 8 W-A-B-C
Exclusive Management: William Miller, 1270 6th Ave., R. K. O. Bldg. New York City. COlumbus 5-0257

PEABODY CONSERVATORY
OTTO ORTMANN, Director BALTIMORE, MD.
SUMMER SESSION
JUNE 28 to AUGUST 7
Staff of eminent European and American Masters, including:
Frank Bibb, Wilmer Bartholomew, Frank Gittelson, Carlotta Heller, Louis Robert, Pasquale Tallarico, Howard R. Thatcher, Mabel Thomas
Tuition: $20 to $35, according to study
Credits may be offered toward both the Peabody Teacher's Certificate and the B. Mus. Degree. By special arrangement with the Johns Hopkins University, credits in certain branches may be offered toward its B. S. Degree.
Circulars Mailed . . . Arrangements for classes now being made
FREDERICK R. HUBER, Manager

New Term Begins October 1st, 1937
BRANTWOOD HALL
Private Boarding and Day School for Girls
Lawrence Park, Bronxville, New York
Complete Courses from Pre-Kindergarten Through College Preparatory
Fortunate Location for the Talented Child in Music, Art, Dramatics, for Moral and Cultural Influences and Physical Education.
Recreation—Special Emphasis on Horseback Riding
Ideal Environment in Country—Half Hour from Grand Central Station, New York
Mary T. Maine, A. B. (Wellesley) Head of School Bronxville, N. Y.

THIRD HOUSE

MYRA HESS
FAMOUS ENGLISH PIANIST
Touring England, France, Scotland, Scandinavia, Holland
During Season 1937-1938
RETURNS TO AMERICA, NOVEMBER 1st, 1938
Exclusive Management: ANNIE FRIEDBERG
250 West 57th Street, New York
Steinway Piano

WALTER MILLS
BARITONE
Exclusive Management:
ANNIE FRIEDBERG
250 W. 57th St., New York

MARION TALLEY
COLORATURA SOPPRANO
OPERA — CONCERT — RADIO
NBC Artists Service
30 Rockefeller Plaza, New York

ARCH BAILEY
DISTINGUISHED BARITONE
TEACHER OF SINGERS
Exponent Jean De Reszke (Paris) Ben Davies (London) Oscar Seagle (N. Y.) Beginners and Advanced Pupils Accepted. 1541 Westwood Blvd., Los Angeles, Cal. Phone W.L.A. 51548

ANDRES DE SEGUROLA
TWELVE YEARS A LEADING SINGER WITH THE METROPOLITAN OPERA
TEACHER OF SINGING
Beginners or Professionals
Present Teacher of
DEANNA DURBIN
of Universal Picture Studios, and other Screen, Concert and Radio Celebrities.
Booklet on Request
6833 Camrose Drive, Hollywood, Calif.
Tel. GLadstone 9988

IGOR GORIN
BARITONE
Metro-Goldwyn-Mayer Studios, Hollywood
CONCERT MANAGEMENT
Haensel & Jones, 113 W. 57th St., N. Y.
WESTERN REPRESENTATIVE
L. E. Behymer, Los Angeles, Calif.

RICHARD HAGEMAN
METROPOLITAN OPERA HOUSE
CHICAGO CIVIC OPERA CO.
COMPOSER
CONDUCTOR
WILL ACCEPT LIMITED NUMBER OF PROFESSIONAL SINGERS FOR COACHING DURING SUMMER MONTHS.
609 BEDFORD DRIVE
BEVERLY HILLS, CALIF.

JEAN DICKENSON
COLORATURA SOPRANO
RADIO—CONCERT—OPERA
NBC Artists Service
New York and Hollywood

JOSEF PIASTRO
VIOLINIST
TEACHER — COMPOSER — CONDUCTOR
Available for
Recitals, Concerts, Radio
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

RALPH THOMAS
CELEBRATED VOICE TEACHER
SCREEN, RADIO, CONCERT, OPERA
Beginners and Advanced.
Discoverer and Former Teacher for 2½ years of
DEANNA DURBIN
of SCREEN and RADIO FAME
666 S. Lafayette Park Place
Los Angeles, Cal. Phone FI. 1661

GRACE ADAMS EAST
WORLD'S GREATEST WOMAN TRUMPET SOLOIST
CONCERT - RECITAL - RADIO
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

SAMUEL BALL
TEACHER OF PIANO
Teacher of LEONARD PENNARIO, the sensational 12 year old pianist.
Studio: 839 S. Wilton. Phone FE. 5696. Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

ISH-TI-OPI
CHOCTAW BARITONE
INTERPRETER OF INDIAN SONGS, LEGENDS, DANCES, IN COLORFUL COSTUMES
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

WYNNE DAVIS
SOPRANO
OPERA—CONCERT—RADIO
BEHYMER ARTIST BUREAU
Auditorium Bldg., Los Angeles, Cal.
Personal Representative: Wynn Rechmeyer

MIRIAM BEASLEY
Teacher of
Felix Knight, Wynne Davis, Elsie Hortm, Robert Grandin and others.
Vocal Studios:
1920 N. Vine St., Hollywood, Calif. Tel. GL. 1383

FELIX KNIGHT
TENOR
SCREEN — RADIO
OPERA — CONCERT
158 N. Canon Road,
Beverly Hills, Calif.
Phone CR. 6287

Fredrik H. Blickfelt
VOICE SPECIALIST
Internationally known authority on the singing and speaking voice. Four years with Vincenzo Sabatini, Milan, (teacher of John McCormack), and Antonio Cotogni, Rome, (teacher of Battistini).
672 So. Lafayette Park Pl. Phone FE-8827
LOS ANGELES, CALIF.

TOM CLARKE
BARITONE
RECITAL — SCREEN
RADIO — OPERA
Ruth Orood Young, Mgr.
Roosevelt Hotel, Hollywood, Cal.

HAGARA
NORWEGIAN CONTRALTO
OPERA—CONCERT—RADIO
—SCREEN
552½ S. New Hampshire
Los Angeles, Calif.

CHARLES WAKEFIELD CADMAN
COMPOSER - PIANIST
3578 4th Avenue,
San Diego, Calif.

BONNIE ZOBELEIN
SOPRANO
OPERA—CONCERT—RADIO
962 N. Doheny Drive, Hollywood, Calif. Phone CR. 5677

RUTH GILLETTE
LYRIC—DRAMATIC SOPRANO
OPERA (Light and Grand)
SCREEN—RADIO—CONCERT
518 N. Crescent Drive
Beverly Hills, Cal. OX. 4343

Los Angeles Fetes Tibbett

Huberman and Buhlig Soloists Under Klemperer—Schönberg and His Pupils Conduct Their Scores—Compinsky and Still Lead Pacific Orchestra—Recitals by Marion Kerby and Martha Graham

LOS ANGELES.—The interpretative vocal artistry of Lawrence Tibbett won him such a succession of ovations and demands for so many encores that his program of April 13 was prolonged to unusual length. His admirers thronged the Auditorium, and although Manager Behymer crowded every possible additional chair on to the stage and into the orchestra pit, many applicants were turned away from the box office. Even after ten encores had been added to a strenuous program, the auditors lingered to applaud and left with reluctance.

He began with two florid items, Oh, Whither Art Roaming from Cesti's Il Pomo d'Ora, and the gaily cheerful, I Am a Roamer Bold from Mendelssohn's Son and Stranger. Schubert's By the Sea and Hugo Wolf's While Tramping, showed that such Lieder can be as effective, and contain much more appeal to an American audience in a language whose niceties all can comprehend. Rachmaninoff's impassioned In the Silent Night was warmly received, and Moussorgsky's Death, the Commander, was given with terrific force and dramatization. Gerard's monologue, Nemico della Patria, from Giordano's Andrea Chenier, soared to a glorious climax. This was done in Italian, as was the popular favorite, the Largo al Factotum from Rossini's Barber of Seville, which brought down the house, while the requested Evening Star aria from Wagner's Tannhäuser was sung in German.

The program also included Mrs. Beach's Ah, Love, But a Day, and a ballad, Summertime on Bredon, by Graham Peel. Howard McKinney's Bagpipe Man was filled with vitality, and its imitative tapering nasal drone at the end achieved many chuckles. Wolfe's De Hallelujah Rhythm was effective, holding reminiscences of Glory Road, which was also among the encores audibly demanded by the auditors. The Water Mill by Vaughan Williams was delivered with consummate artistry. The encores were largely made up of popular favorites, including Short'nin' Bread, A Kingdom by the Sea, the delightfully satirical Old Mother Hubbard, in the style of Handel, who was earlier represented by Where'er You Walk. There were also, I Got Plenty of Nothin', and at the very end, Drink to Me Only. Edward Harris provided admirable co-operation at the piano, with singing tone in solo and obbligato passages, and support always just under the singer. He scored as well in a solo group of Debussy items.

HUBERMAN PLAYS UNDER KLEMPERER

Led by Otto Klemperer, and with Bronislaw Huberman as violin soloist, the first of the final pair of symphony concerts by the Philharmonic Orchestra was given April 15 in the Auditorium. The values of Taylor's Through the Looking-Glass suite were fully displayed in an admirable reading, from the untroubled naïveté of the Dedication to the merry chirruping of Looking-Glass Insects and the sentimental ambling of the White Knight. Jabberwocky scored an emphatic hit, from the gyrations of the "slithy toves" in Pierre Perrier's clarinet, to the Jabberwock himself, whose lingering demise was intoned by the first bassoon and won Frederick Moritz a well deserved hand.

The soloist, Bronislaw Huberman, delivered the Brahms concerto with the style and authority of long experience, backed by Klemperer's beautifully balanced orchestral support. His edged tone, however, contains a factor of shrillness that is not always pleasing, and in many places detracted from the intrinsic beauty of the work. The concert culminated magnificently in a splendid interpretation of the Dvorak New World Symphony. Klemperer has overcome the Teutonic reserve which detracted from his reading of this work during his first season here, and now invests it with an abandon more appropriate to its thematic material. It was accorded vociferous acclaim.

BUHLIG SOLOIST IN BEETHOVEN CONCERT

The fifth concert of the Beethoven cycle, with Otto Klemperer leading the Philharmonic Orchestra and noted soloists, took place in the Auditorium on April 18. Richard Buhlig scored an emphatic triumph with his interpretation of the fifth piano concerto. A tone of virile power and depth even managed to overcome the handicap of a poor instrument. In the triple concerto, yet one seldom heard even in Europe, Buhlig was joined by John Pennington, concert-master, and Alexander Borisoff, principal cellist of the orchestra. The cello part had the most opportunity to stand out, under the skillful bow and fingers of Borisoff. Pennington's violin tone was clear and cool, admirably suited to the work, and his performance was workmanlike. Buhlig offered superb work at the piano, his passages clean cut and phrased to perfection. The concerti were separated by the eighth symphony, to which Klemperer gave a lovely reading, stirring his auditors to a fervor of enthusiasm.

WORKS OF SCHÖNBERG SCHOOL PERFORMED

A concert devoted to the modern music of Arnold Schönberg and his pupils and followers was given in Trinity Auditorium on April 14 by the Federal Symphony Orchestra. As often happens with such concerts, the composers handicapped their own works by personally conducting. If a new work by Beethoven or Brahms were discovered, and were played in the same manner, it would doubtless sound just as badly, since its true values would inevitably be lost. Merely keeping time with a baton while the orchestra plays the notes is comparable to merely playing the notes in time on a piano. The almost entire absence of interpretation therefore rendered a proper evaluation of this concert extremely difficult. Schönberg conducted his own symphonic poem, Pelleas and Melisande. He has had the most experience, and consequently offered the best performance of the evening.

Oscar Levant conducted his own nocturne for its first hearing. It was the most grateful work of the four on the first half of the program, containing considerable variety of tonal coloring, and was orchestrated competently. The composer showed promise, and also a measure of directorial potentiality. The other three novelties were under the baton of Gerald Strang, whose inexperience did not permit him to obtain proper shading or balance, to say nothing of adequate orchestral effects. The first hearing of the second movement of his own suite for chamber orchestra showed conscientious training in the mechanics of compositional art. American Life by Adolph Weiss, was far too complicated to be lucid under inexperienced direction. Anton von Webern's Passacaglia, had a good theme and contained lovely moments. If proper balance between the parts were achieved, it could be made an excellent program item.

COMPINSKY AND STILL LEAD PACIFIC ORCHESTRA

A varied and novel program was offered by the Pacific Symphony Orchestra in the Pacific Institute Concert Hall April 18, under the batons of Manuel Compinsky and William Grant Still. The orchestra shows a steady improvement under Manuel Compinsky's direction, and the players are being welded into an able unit. The consistent programming of new material stimulates interest, as demonstrated by the packed house, and fills a definite need. The program began with the first performance of a suite, East-Side Impressions by Nathaniel Robin, the self-explanatory titles being: Morning; Mott Street; Hurdy-Gurdy; Park Playgrounds; Patriarchs, and Epilogue. The composer ingeniously blended thematic fragments suggestive of the polyglot population, and showed decided promise.

Next on the program were two of my own songs with orchestra from the suite, Songs of the Months, with my wife, Laura Saunders, as soloist. My own opinion that she interpreted them admirably and with lovely vocal quality was gratifyingly reflected in the reception given her by the audience.

The University of Southern California
SCHOOL OF MUSIC
SUMMER SESSION—JUNE 18 to JULY 30, 1937
Applied and Theoretical Music. Public School Music. Bachelor and Master of Music Degrees.
Max van L. Swarthout, Director
University Park, Los Angeles, Calif.

When August Sings was musically the more progressive of the two; October Is a Witch was more conventional both in orchestration and in harmonic content. Honegger's concertino for piano and orchestra had its first Los Angeles performance under the capable hands of Sumner Prindle at the solo instrument. It was rhythmically dancy in type, a European reflection of American jazz lines and timbres. Prindle handled the difficult solo part with clarity and aplomb, his work decisive and skillful.

The last half of the program was devoted to works by William Grant Still, under the composer's direction. He handled the orchestra adroitly and secured well balanced effects. From his ballet, La Guiablesse, a Dance of the Children was short and lively, and the spiritedly prancing Entrance of the Basket-Women had to be repeated. From the ballet, Sahdji, the Invitation Dance cleverly contrived the effect of beckoning, followed by an ebullient Dance before the Chieftain. Verna Arvey showed an appealing tone in the solo part of Kaintuck, a tone poem for piano and orchestra which pleasantly blended the languor and activity of the South. Her encore was a humorously delicate Footsteps Foolish. In conclusion were excerpts from Still's opera, Blue Steel. Ritual and Dance of the Priestesses was orchestrally well scored and effective. Two choruses were given with the excellent cooperation of the Hall Johnson Choir, both suggestive of the typical Southern spirituals in their devotional intensity. Come Unto Us was led by the soprano, and Incantation by the contralto; a repetition of the latter was emphatically demanded. These works display the undoubted abilities of an able composer who is a credit to his race and to music.

MARION KERBY'S RECITAL

Marion Kerby, diseuse, gave a recital of Negro exaltations and Kentucky Mountain Tunes at the Biltmore on April 14. Her interpretations were given with authority and dramatic artistry. Most of the material she had collected personally, and the arrangements were capably made by Hamilton Forrest. Lloyd Browning provided sympathetic piano accompaniments.

MARTHA GRAHAM AND GROUP

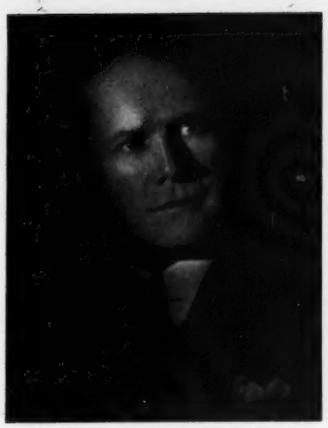
Martha Graham and her dance group appeared in the Auditorium on April 16, displaying the striking individuality of choreographic interpretation which invariably characterizes her work. R. D. S.

Rambling Around

The San Diego Symphony Orchestra (Nino Marcelli, conductor) opens its summer series of concerts on July 6 at the Ford Bowl, San Diego, Cal. This series is the first to be given by the orchestra since being put on a permanent basis, which assures a permanent year-round symphony orchestra. The summer series consists of sixteen evening concerts during a period of eight weeks and of four children's matinees to be given on alternate weeks. Popular prices will prevail. This orchestra is being sponsored by the San Diego Symphony Association. The coming winter season will include sixteen concerts over a period of eight weeks with four additional children's matinees. Mr. Marcelli came to San Diego in 1921, after activities as composer and conductor in Europe, South America and San Francisco. He accepted a position as director of instrumental music in the city schools, a position he still holds. Mr. Marcelli is a member of the summer faculty of the University of Southern California at Los Angeles, where he is also in charge of the summer orchestra.

* * *

Mebane Beasley, Hollywood voice specialist, is enlarging his studio faculty. He has engaged Robert Flack, pianist and accompanist, for studio coaching; Marguerite Lamar Stearns for singing diction in English, Italian, French and German; Joseph Romantini, coaching in stage technic and operatic *mise-en-scene*. Regular monthly musicals are held at the Beasley studios and the next performance of excerpts from operas in costume and action takes place on May 8 at Royce Hall at the University of California of Los Angeles.



FREDRIK E. BLICKFELT,

voice specialist of Los Angeles has many movie and radio artists studying under his direction. Mr. Blickfelt formerly was the head of a conservatory of music, at San Francisco and about one year ago located in Los Angeles after a trip around the world. (Photo by D'Gaggeri Studio.)

Thomas Griselle, composer of Hollywood, was a speaker on musical subjects on April 5 at the Ken-Mar Salon at the studio of Mary McCabe Yerke in Hollywood. His two American Sketches, Nocturne and March, were played last December 30 at a concert of the Federal Project Orchestra at the Los Angeles Trinity Auditorium. Mr. Griselle arranged music for the Domino Revel on April 24 and 25 at The Domino in Hollywood.

* * *

Richard Hageman, composer, conductor, accompanist and coach, has arrived in Hollywood. He expects to remain until next fall, devoting his time to coaching singers and to composition.

* * *

Guy Bevier Williams, composer of Los Angeles, will have his suite in six movements played on May 5 at Trinity Auditorium by the Federal Project Orchestra (Gaston Usigli, conductor).

* * *

Felix Knight, of Hollywood, sings the tenor role in excerpts from Manon to be given on May 8 at Royce Hall, University of California at Los Angeles. Other artists from Mebane Beasley's studio appearing are: Eloise Horton as Gilda in the first act of Rigoletto; and Wynne Davis, soprano, in the role of Nedda, opposite the Canio of Robert Grandin. Supporting Miss Davis and Mr. Grandin are Winfield Prentice and Alexander Hamond. Marguerite Lamar Stearns acts as commentator.

* * *

Viscount Konoye, Japanese conductor, is to conduct a concert in August at the Hollywood Bowl.

* * *

Mae Gilbert Reese, pianist and teacher of Long Beach, presented her pupil, eight-year-old Patricia Herman, in a recital on April 17 at her studio.

* * *

Sutro-Seyler Music Club had as guests the Los Angeles High School A Cappella Singers under the direction of Verna C. Blythe on April 17 at the Sutro-Seylor Studio. A prologue and program were given with the following students participating: Richard Burrows, four-year-old pianist; Louise Sargent, Luther Stone, Elena Wagener, Mary Louise Liston, Wally Stewart, Helen Leshey, Edward Liston, Max Meunier, Paul Craik, Miriam Gordon, Lois Jean Mac Harg and Ethelyn Ziegler. Dance divertisements were supplied from the classes of Virginia Marvin and Willard Moore.

* * *

Bruna Castagna, contralto of the Metropolitan Opera, has been contracted for two appearances at the Hollywood Bowl this summer, one of which will be in Carmen and the other as Delilah.

* * *

John McCormack, Irish tenor, is now in Hollywood and plans to remain here until next November.

* * *

A meeting of the National League of American Pen Women was held on April 13 at the Los Angeles Chapman Park Hotel, at which a program of compositions by contemporary American composers was given. Mary Carr Moore and Arthur Carr were the pianists.

* * *

Milford Jackson, baritone of opera, concert and radio, has returned from a year in Roseberg, Ore., and re-opened his studio in Glendale, Cal., a suburb of Los Angeles. Mr. Jackson is an exponent of the teaching and singing methods of Frank LaForge and Solon Alberti, with whom he studied in New York.

* * *

Russell Horton, Hollywood tenor, fulfills the following engagements during May: in Verdi's Requiem on May 2 at Redlands University, with the San Bernardino Orchestra and Redlands University Chorus (W. B. Olds, conductor); May 3, Lieutenant Pinkerton in Butterfly for the Hollywood Opera Reading Club at El Capitan Theatre (Leon Rains, director); May 4, recital for the Pasadena Shakespeare Club; May 15, Elijah at Paso Robles. Recent appearances include these: April 6 at the Jonathan Club; April 9, concert at Labero Theatre, Santa Barbara; April 21, San Bernardino Women's Club; April 30, Santa Monica Music and Arts Society. C. D. K.

Margaretha Lohmann and Mary Booth Appear in Los Angeles

LOS ANGELES.—An evening of Bach and Brahms gave much enjoyment to this audience on April 19 at the Women's Athletic Club, the artists being Margaretha Lohmann, pianist of Los Angeles and Whittier, and Mary Booth, contralto of South Pasadena and Los Angeles. Miss Lohmann has a poise and a charming stage manner that immediately wins an audience and she played with a musical individuality, technical background, tone and emotional depth. Her numbers of Bach were from The Well-Tempered Clavichord, and included three preludes and fugues. From Brahms' piano works she completed the program with the intermezzo (Op. 117, No. 2); ballade (Op. 118 No. 3); intermezzo (Op. 118, No. 4); intermezzo (Op. 118, No. 6); rhapsodie (Op. 119, No. 4).

Miss Booth's voice is of rich timbre, with fine quality in all registers. An excellent impression was created by her interpretation of Bach's recitative and aria from his Christmas Oratorio; an aria from St. John's Passion; aria from cantata 112; the chorale, Die bittre Leidenzeit beginnet; and in the final chorale, Jesus, unser Trost and Leben. From Brahms, Miss Booth sang Die Mainacht; Liebestreu; Lerchengesang; Der Tod, das its die kühle nacht; and Meine Liebe ist grün.

Mrs. M. Hennion Robinson as accompanist fulfilled the requirements of her role with finesse and intelligence. C. D. K.

Noack String Quartet Concludes Los Angeles Series

LOS ANGELES.—The Noack String Quartet, directed by Sylvain Noack, formerly concertmaster of the Philharmonic Orchestra of Los Angeles, gave its final concert of this season on April 9 at the Women's Athletic Club. A large audience heard uncommonly finished and authoritative interpretations of quartets by Beethoven in G major; a Coolidge prize award played for the first time in Los Angeles, by Leo Weiner (No. 2); and a quartet for piano and strings (op. 15) by Gabriel Fauré, for which composition the service of Julia Bal de Zuniga, pianist, was enlisted. The organization consists of Mr. Noack, founder and first violinist; Milton Feher, violinist; Seven Reher, violist and Kurt Reher, cellist.

The players speak the same tonal and musical language, and have welded themselves into polished and eloquent expression. Beethoven was done with classic moulding; Weiner with clear exposition and tactful sound; Fauré with the able assistance of Mme. de Zuniga at the piano, was a brilliant finish to the evening. The audience testified its warm approval of the art of the accomplished ensemblists. C. D. K.

Fleetwood Jefferson in Pasadena Recital

PASADENA, Cal, — Fleetwood Jefferson, baritone, appeared in a recital on April 16 in the ballroom of the Hotel Vista Del Arroyo. Mr. Jefferson began with Songs My Mother Taught Me by Dvorak, followed by Handel's Where'er You Walk; In the Woods by Franz, and Tschaikowsky's The Pilgrim.

The baritone brought devotion to his interpretations, creating an authoritative atmosphere and mood. His vocal delivery was not always above adverse criticism, however. Karin Elfstand revealed a soprano voice of inexperience but promise in the Air De Lia from Debussy's L'Enfant Prodigue. Mr. Jefferson then sang the Toreador Song from Carmen but in this work as in others by Deeems Taylor, Keel, Rasbach, Sanderson, Heinrich, Foster, Dresser and Jefferson, he was handicapped by the support given by Harold P. Smith, accompanist. C. D. K.

YEATMAN GRIFFITH
INTERNATIONALLY FAMOUS MASTER TEACHER OF VOICE
Teacher of world famed artists and teachers.
201 S. Lucerne, Hollywood, Calif. Phone WY. 7593
Personal Rep. Wm. G. Griffith

MME. FLORENCE LEE HOLTZMAN
VOICE
ART OF SINGING
Coach—Grand and Light Opera
Radio—Concert
7517 Hollywood Blvd., Hollywood, Calif. Phone GL. 9014

TORD BENNER
CONDUCTOR
SYMPHONY — OPERA
COACHING
2317 W. 6th St.,
Los Angeles, Calif.

GEORGE RANDOL
BARITONE
Recitals—Concerts
Specializing in Negro Songs and Spirituals
2172 West 20th St.,
Los Angeles, Calif.

LUCY VAN DE MARK
DRAMATIC SOPRANO
CONCERT—OPERA—RADIO
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

SAUNDERS Publications
HOLLYWOOD'S FIRST AND LARGEST MUSIC PUBLISHER
Catalog and Special Introductory Offer Sent on Request
5617 Hollywood Blvd., Hollywood, Cal.

JAN RAFAEL KUBELIK
VIOLINIST
CONDUCTOR
SEASON 1937-1938
Concert Management Robert Hollinshead
5855 Hollywood Blvd., Hollywood, Calif.

ROBERT HURD
VOCAL TEACHER & COACH
Radio — Concert — Opera—Motion Pictures
Popular Repertoire
672 S. LaFayette Park Pl., Los Angeles. Phone Federal 7708

JOHN SMALLMAN
TEACHER OF VOICE
COACHING FOR RECITALS—ORATORIO
CONDUCTOR Cecilian Singers, The University of Southern Calif. A Cappella, Tudor Singers, First Congregational Church Choruses and Choir.
500 S. Virgil, Los Angeles, Calif.
Phone FR. 8564

MIROVITCH at ELLISON-WHITE CONSERVATORY
Master Class Session—July 15 to August 15
SUMMER SCHOOL
JUNE 15 to JULY 31 (6 Weeks)
Nationally Known Teachers of Piano, Voice, Violin, P. S. M., Dramatic Art, Theory, Choral and Church Music.
1539 N. E. 10th Ave., Portland, Oregon

San Carlo Opera and Many Recitals Engross Chicagoans

De Paul University Chorus Sings German Requiem—Apollo Club Gives Pierné Oratorio—Spalding Is Final Soloist with Symphony Orchestra

CHICAGO.—The San Carlo Opera Company's spring engagement at the Auditorium, though of only one week's duration, rather overshadowed the many other musical events which kept the music critics peregrinating through the loop. The music calendar has never been fuller than on April 18 when eight major concerts and a like number of minor ones made short visits imperative.

SAMUEL ANTEK RETURNS FOR RECITAL

Several years have elapsed since Samuel Antek made his art known here. A Chicago product, the young violinist who has appeared repeatedly in the East in the past five years since enrolling at the Juilliard School, came back for a recital under the management of Bertha Ott at the Studebaker Theatre on April 18. Heard for the purpose of this review in the Handel D major sonata, young Antek disclosed a facile technic, a tone of beautiful quality if not large in volume, a certain restraint which lent nobility to his reading of the classics and interpretative gifts of the first order.

ESTHER WILBER MAKES DEBUT

A young Michigan girl who until April 18 was totally unknown here was introduced to our metropolitan audience by Bertha Ott in Kimball Hall in the person of Esther Wilber, who classifies herself as a dramatic soprano. Her endowments are many, for besides being the possessor of a voice of amplitude, capable of producing voluminous tones in operatic arias and of being subdued when necessity demands to lofty pianissimos and mezza-voce, she knows how to interpret the classics, the Lied, the French chanson and American songs which comprised her well prepared program.

ILLINOIS SYMPHONY ORCHESTRA

To Albert Goldberg, guest conductor of the Illinois Symphony Orchestra and state director of the Federal Music Project, we are indebted for the first public appearance of Olga Dane, a contralto recently engaged by the Chicago City Opera Company for its autumn season. Miss Dane's principal asset is a voice of power and warmth as revealed in The Purple Hour by Augusta Holmès and particularly in the O Don Fatale aria from Verdi's Don Carlos, the war-horse of contraltos. Her success left no doubt of the pleasure her auditors derived from her singing. Mr. Goldberg directed the first performance here of Schubert's symphony (No. 3) in D major.

FLORENCE KASS AND DESSAULT KIRK APPEAR

A program of unusual interest was offered by Florence Kass, mezzo soprano, and Dessault Kirk, baritone, at the Beaux Arts Salon, Medinah Club, on April 18. These young singers unearthed duets of other days for their recital, which they presented in costume and in a manner entirely to their credit and to the keen enjoyment of a large and distinguished gathering.

DE PAUL CHORUS SINGS GERMAN REQUIEM

Brahms' German Requiem was sung by the De Paul University Chorus under the direction of Dean Arthur C. Becker at the Goodman Theatre on April 18. The group and its competent director were ambitious, to say the least, in including such a monumental work as part of its annual concert.

ELSE BREMS RETURNS FOR RECITAL

Else Brems, mezzo soprano of the Royal Opera of Copenhagen, after her recent successful Auditorium Theatre recital sang for the Musicians Club of Women at the Woman's Club Theatre on April 19. Miss Brems' lovely personality and magnificent voice aroused the enthusiasm of her auditors in a program that emphasized her many musical virtues as a stylist and interpreter of songs of many schools and nationalities.

APOLLO CLUB GIVES CHILDREN'S CRUSADE

Pierné's Children's Crusade was given a homogeneously fine performance by the Apollo Musical Club at Orchestra Hall on April 20. Edgar Nelson, the efficient conductor of the chorus, deserves unstinted praise for the magnificent manner he had prepared his choir in the singing of this lovely oratorio. The Apollos were fortunate in having the assistance of the girl's glee clubs from New Trier High School. The chorale, Children Three Were We, was delivered with such purity and simplicity as to cast a spell over the audience which broke into thunderous plaudits. Equally helpful was the singing of the Eighteenth Century Singers and the accompaniments of the Chicago Symphony Orchestra.

The assisting soloists were recruited from local talent—Esther Hart and Betty Pietsch, sopranos; William Miller, tenor; and Theodore Harrison, baritone. In the role of Alain Mrs. Hart delivered her various arias with consummate artistry, fine phrasing and tonal eloquence. Likewise, Miss Pietsch, made an indelible impression on her auditors and shared handsomely in the success of the night. To William Miller was entrusted the part of the narrator, which he made vocally outstanding. The hero of the night among the soloists, nevertheless, was Theodore Harrison, whose authoritative and majestic voicing of the music given to the sailor was the acme of perfection. Harrison must also be congratulated for projecting the words so clearly as to make the written text unnecessary. Unfortunately the same cannot be written regarding others whose English was rather obscure and often unintelligible.

SAN CARLO OPERA SERIES SOLD OUT

The San Carlo Opera Company concluding its 27th transcontinental tour here, has during the past eight months travelled thousands of miles. Fortune Gallo, the guiding spirit of the enterprise, has added to his reputation as a showman by popularizing an entertainment which has never been greatly favored by the Anglo-Saxon race. To accomplish that end Gallo has presented artists of the first order, an excellent conductor, fine chorus and orchestra at a price of admission so low as to compete successfully with the movie theatres.

IDA KREHM,

who holds a Bachelor of Music degree from Chicago Musical College and is an artist student of Rudolph Ganz, won the Naumburg award in New York City on April 5. Fifty-four applicants from all over the United States participated in this contest, the winners of which are given an opportunity to appear in recital in Town Hall, New York. Miss Krehm's New York debut is scheduled to take place on December 15. (*Art Photo Associates.*)

During the brief stay in our midst the Auditorium was again sold out. To review the merits of the various performances at this time seems unnecessary inasmuch as correspondents of this paper throughout the land have bestowed superlatives in singing the praise of this unique enterprise which counts in its personnel such luminaries as Bianca Saroya, Lucille Meusel, Dimitri Onofrei, Aroldo Lindi, and which occasionally is reenforced by guest artists of first magnitude. During this spring season Leonora Corona appeared as guest artist and made her Chicago debut in La Gioconda, making a palpable hit. The Gallo forces performed two operas new in its repertoire, L'Oracolo and La Gioconda; a new ballet, Viennese Life, besides Pagliacci, Rigoletto, Aida, La Boheme, Butterfly, Faust and Il Trovatore.

SPALDING LAST SOLOIST OF SYMPHONY SEASON

Albert Spalding was chosen as the last soloist of the season at the Chicago Symphony Orchestra's penultimate concert of April 22 and 23. He played Dohnanyi's D minor concerto, a work which is not one of the best to have emanated from the brain of the distinguished Hungarian composer. But Spalding's execution was so masterly technically and interpretatively as to make it sound better than expected. Its labyrinth of intricacies is probably another reason why Spalding elected to perform it, for it gave him opportunity to display virtuosity.

The first part of the program consisting of Weber's overture to Freischütz, Mozart's D major symphony and the first performance here of Tertius Noble's introduction and passacaglia.

CARA VERSON PLAYS SPANISH MUSIC

Cara Verson played a group of Spanish piano numbers by Turina, Cassado and de Falla at a meeting of officers, directors and the committee of the City Opera Company at the Palmer House on April 11. On April 23 this modern music specialist gave her Spanish causerie, Vistas of Spain, in Minneapolis.

MU PHI EPSILON CHAPTER MUSICALE

Linda Sool, president, presided at the musicale of Iota Alpha chapter of Mu Phi Epsilon at the Chicago Athletic Club on April 20. The program was furnished by Ruth Newbell and Ruth Walmsley, duo pianists; Lurena Winston, soprano; Zetta Gay Whitson, violinist; Anita deMars, pianist, and the Eighteenth Century Singers.

RENÉ DEVRIES.

New York Concerts

(*Continued from page* 10)

the members derived from singing was easily transmitted to the listeners.

Mr. Rayner's genial presence and splendid interpretations were a high spot of the evening. He was applauded heavily and was obliged to add encores.

Accompaniment for the glee club was furnished by Marie Doyle, pianist and student of St. Elizabeth College, and William S. Larkin, organist.

Jean Buchta in Lecture Recitals

Jean Buchta of New York gave her lecture-recital, Recent Music and Why, at Paterson, N. J., in March; and, April 1 at David City, Neb., where she was presented by the Queen Esther Circle. Miss Buchta's remarks comprised a survey of the evolution of music from the eighteenth century to the present time. Her illustrative program consisted of piano music by Mehul, Beethoven, Chopin, Franck, Ravel, Eugene Goossens, Milhaud, Debussy and Louis Aubert.

Artists Presented in 1937 *White House Musicales*

For the season of 1937, musicales at the White House have presented: January 5, Alice Wynne, dancer, Juliet, character impersonations, Beveridge Webster, pianist, Edna Ferns, accompanist; 14, Charlotte Boerner, soprano, Joan Field, violinist, René LeRoy, flutist, Coenraad V. Bos, and Juliet Arnold, accompanists; 26, Rosemarie Brancato, soprano, Giovanni Martinelli, tenor, Ignaz Friedman, pianist, Arpad Sandor and Giuseppe Bamboschek, accompanists; 27, Michael Strange, author and actress, Elsa Moegele, accompanist (harp); February 2, Susanne Fisher, soprano, Ruth Breton, violinist, Harrison Potter, accompanist, Betty Baker, accompanist; April 6, Sidney Ross, magician, assisted by Ben Ames, members of the Pine Mountain Settlement School, Kentucky, in songs and English country dances, Glyn Morris, director, Arthur Dodd, accompanist.

THE SALZBURG MOZARTEUM ACADEMY

announces a special six weeks' summer

MASTER CLASS *for* FLUTISTS

to be held by the internationally celebrated virtuoso

LAMBROS DEMETRIOS CALLIMAHOS

1. Analysis of the Methods and Schools in the Art of Flute-Playing.
2. The Acquisition and Development of a Virtuoso Mechanism.
3. Principles of Tone Production: The Embouchure of the Artist.
4. Higher Phases of Virtuosity and Artistry in Flute-Playing: Interpretation.
5. A Survey of the Literature of the Flute from Bach to the Present Day.

A special feature of the course will be the study of the complete Bach solo- and Chamber-music works. Mr. Callimahos will be heard in an all-Bach recital, at which he will perform the B-minor Suite and the seven Sonatas with harpsichord.

Duration of the Course: Six weeks, July 19 to August 28, 9 hours weekly. Advanced students may be given the opportunity of performing concerti with the Mozarteum Symphony Orchestra. One full tuition Scholarship will be granted by competitive examination.

Address all inquiries to:

THE SALZBURG MOZARTEUM ACADEMY

SALZBURG, AUSTRIA

NAOMI CULLEN COOK

"The most beautiful soprano voice in the world."
—*Eugene Stinson, Chicago Daily News, Feb.* 17, 1937

Address Kimball Bldg., Chicago, Ill.

JOHN DWIGHT SAMPLE

Tenor

ART OF SINGING

624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

EDGAR NELSON

Coaching, Oratorio and Vocal Repertoire

Chicago Conservatory, 1112 Kimball Hall, Chicago

RALPH DOBBS

PIANIST

Management: Haensel & Jones,
113 West 57th St., New York, N. Y.

CARA VERSON

Pianist ..... *"Musical Rebel"*

Modern Repertory as Specialty

Management: EDWARD W. LOWREY,
113 West 57th St., New York, N. Y.

KRYL AND HIS SYMPHONY ORCHESTRA

MARY McCORMIC, *Soloist*
50 PLAYERS
Now Booking Coast to Coast Tour

Bohumir Kryl, Conductor, 3300 Lake Shore Drive, CHICAGO

1867 - 70th Anniversary Year - 1937

CHICAGO MUSICAL COLLEGE

Accredited by the North Central Association of Colleges and Secondary Schools
RUDOLPH GANZ, President

SUMMER MASTER SCHOOL

Enroll Now by Mail in Advance—Write Dept. 67-C for the Summer Catalog

64 E. Van Buren Street CHICAGO

AMY ELLERMAN
CONTRALTO
260 W. 72nd St., N. Y. C. TRafalgar 7-0468

LOUIS PERSINGER
JUILLIARD GRADUATE SCHOOL
New York

ELLIOT GRIFFIS
COMPOSER—DOCTOR OF MUSIC
132 East 10th Street, New York City

ROMANO ROMANI
Teacher of ROSA PONSELLE
STUDIO: 244 RIVERSIDE DRIVE, NEW YORK; TEL. RIVERSIDE 9-6000

HAROLD DART
PIANIST—INSTRUCTOR—ACCOMPANIST
140 West 69th St., New York ENdicott 2-4580

FRANK ST. LEGER
315 West 57th St., New York, N. Y.

MINA HORNE
DRAMATIC SOPRANO
Now in Europe
Management: J. J. Vincent, Inc., 11 W. 42nd St., N. Y.

EDWARD BREDSHALL
CONCERT PIANIST
Director Art Center Music School
5300 John R Street DETROIT, MICH.

GARI SHELTON
PIANIST
Concert Mgt. Bernard R. Laberge, Inc., 2 W. 46th St., N. Y.

WOLFGANG REBNER
ACCOMPANIST-PIANIST
Tours with FRUHMANN, NEVEU, GABOUSOVA
Care of NBC Artists Service

LOTTE LEHMANN
World Famous Soprano Concert Recitalist
Vienna and Metropolitan Opera
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York City

Karin Branzell
LEADING CONTRALTO
METROPOLITAN OPERA

ADOLF SCHMID
CONDUCTOR—ARRANGER
Hotel Ansonia, B'way at 73rd St., New York

ARTURO VIIA
voice placement opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

World Famous Violinist
LEO CHERNIAVSKY
U. S. A. Tour: Jan. Feb. and Mar. 1938
Management: Edwin Wedge, Steinway Hall, New York
World's Representative: A. H. Weytingh

ANNE MUNDY
PIANIST
33 West 72nd St., New York ENdicott 2-3631

ESTHER LUNDELL
PIANIST
Personal Representative
WALTER PETERSON
Steinway Hall New York

MRS. H. H. A. BEACH
COMPOSER—PIANIST
A. W. A. Club,
353 West 57th St., New York, N. Y.

ELEANOR HALL
STEELE—CLOVIS
SOPRANO TENOR
JOINT RECITALISTS
Management: Richard Copley
113 West 57th Street New York City

LEONORA CORONA
Soprano
LA SCALA OF MILAN
METROPOLITAN OPERA
Mgt.: Bernard R. Laberge, Inc.
2 West 46th St. New York

CONSERVATORIES and SCHOOLS

Academy of Vocal Arts

PHILADELPHIA.—The Academy of Vocal Arts, located in Philadelphia, announces another summer session at Haverford College during July and August. The summer location is an ideal one, in Haverford, one of Philadelphia's suburbs.

(*Photo by M. I. Boris*)
EDGAR MILTON COOKE

Preparation for several operas was started last summer and perfectel and performed this winter. The work of developing singers at the academy first begins with voice rudiments, then after a period the young singer is assigned to a coach for further musical training, and finally is turned over to the stage director for acting instruction. All pupils must attend a class of exercises in rhythm and body movements and are permitted to attend all rehearsals by the advanced students. Solfeggio classes also are required. Edgar Milton Cooke is the dean.

Diller-Quaile School of Music

Angela Diller of the Diller-Quaile School of Music of New York gave two special lectures for teachers at the school on April 5 and 12.

Also on April 12, The Romance of Robot by Frederic Hart opened at the Theatre of Music, New York City. Mr. Hart has been on the faculty of the Diller-Quaile School of Music for several years, and is dean of the advanced department of the school.

Nadia Boulanger, distinguished French musician, gave a lecture at the Diller-Quaile School on April 23, to the Normal students and faculty of the school.

The Cantata Singers (Arthur Mendel, conductor), announce a program of four Church Cantatas of J. S. Bach to be given on May 4, at the Park Avenue Presbyterian Church. Mr. Mendel is a member of the faculty of the Diller-Quaile School of Music, and is also on the faculty of the Dalcroze School of Music.

Cliff Haven School of Music

CLIFF HAVEN, N. Y.—The Cliff Haven School of Music of the Catholic Summer School of America will extend from July 1 to August 30. The director of the music school is W. Kenneth Bailey. On the faculty are Alberto Jonas, head of the piano department; Marie von Essen, voice; Alexander McDermott, voice; Carl Bloom, theory, harmony, counterpoint, organ. The Pius X School of Liturgical Music offers courses in chant, tone and rhythm. Training for juveniles is available. The school is situated on the western shore of Lake Champlain. There are fourteen cottages on the grounds, accommodating from twenty-five to eighty guests. Outdoor sports may be enjoyed, and social events are frequent.

David Mannes Music School

The Mannes Singers, under the direction of Peter J. Wilhousky, gave a concert at the David Mannes Music School, New York, on April 25. The chorus sang several groups of *a cappella* music, and Winslow Cheney played Bach selections on the organ. The chorus also sang at the Metropolitan Museum.

Ruth Slenczynski
ELEVEN YEAR OLD GENIUS OF THE PIANO
Season 1937-38 Now Booking Baldwin Piano
MANAGEMENT: EVANS & SALTER, 113 W. 57TH ST., N. Y. C.

ADOLPH ECKSTROM
TEACHER of SINGING
STUDIO STEINWAY HALL
113 W. 57th St., New York City

JACQUES STUECKGOLD
Singing Teacher
235 W. 76th St., N. Y.
Tel. ENd. 2-7464

LUDWIG HOFMANN
BASS-BARITONE
METROPOLITAN OPERA
Exclusive Mgt.: Annie Friedberg
250 West 57th St., New York

MARIA SILVEIRA
LYRIC COLORATURA
Philip Thomas, Personal Rep.,
1416 Steinway Bldg., New York City

COLETTE D'ARVILLE
SOPRANO
OPERA COMIQUE, PARIS
OPERA—CONCERTS—RADIO
Management: NBC Artists Service,
Geo. Engles, Director RCA Bldg., N. Y.

BARBARA BLATHERWICK
RECITAL — COLORATURA SOPRANO — OPERA
PUPILS ACCEPTED
The Italian Bel Canto founded on the principles of Manuel Garcia
Studio 43 Fifth Ave., N. Y.
Tel. GRamercy 5-6392

NORENA
METROPOLITAN OPERA
Management:
NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

ROSA PONSELLE
Exclusive Management
LIBBIE MILLER
113 West 57th St.
New York City
Victor Records

HAZEL HEFFNER
Contralto
CONCERT—OPERA—ORATORIO—RADIO
Management: M. BENDINER, Steinway Hall, New York

LOUDON GREENLEES
SCOTTISH BARITONE
"A voice of unusual strength and freshness."—New York World-Telegram
IN AMERICA SEASON 1937-1938
Management: ANNIE FRIEDBERG, Fisk Building, New York

SIGMA ALPHA IOTA
NATIONAL HOUSE HEADQUARTERS, NEW YORK CITY
TUDOR TOWER
25 Prospect Place (42nd Street East of Second Avenue)
Murray Hill 4-4200
JETTIE DENMARK GOERK, Chairman in Residence, N. Y. Headquarters Board
The MATHUSHEK is the official piano of Sigma Alpha Iota National Headquarters in New York. MATHUSHEK PIANO MFG. CO., 43 West 57th Street, Plaza 3-9505.

The World's Greatest Musical Weekly
The MUSICAL COURIER
You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

MYRA HESS PIANIST
Exclusive Management: Annie Friedberg, 250 West 57th Street, New York

SYDNEY RAYNER
Tenor—Metropolitan Opera Association
Management: Richard Copley, Steinway Hall, New York

JOHN BARBIROLLI
CONDUCTOR of the NEW YORK PHILHARMONIC—SYMPHONY ORCHESTRA

DUSOLINA GIANNINI
SOPRANO
Management NBC Artists Service, 30 Rockefeller Plaza, New York

JOSEF LHEVINNE
PIANIST
Management: NBC ARTISTS SERVICE 30 Rockefeller Plaza, New York

MISCHA ELMAN
VIOLINIST
Management: HAENSEL & JONES, 113 West 57th Street New York

HORTENSE MONATH
PIANIST
Management: NBC ARTISTS SERVICE 30 Rockefeller Plaza New York

GLADYS SWARTHOUT
MEZZO-SOPRANO of the METROPOLITAN OPERA
Management: NBC Artists Service, 30 Rockefeller Plaza, New York

SANTO DI PRIMO
TENOR
Management Haensel & Jones 113 West 57th St. New York

ARTHUR FEAR
Leading Baritone Covent Garden Opera
Management: NBC Artists Service, 30 Rockefeller Plaza, N.Y.

MARGA WALDRON
AMERICAN DANCER
Mgt.: Milton Bendiner, Steinway Hall, N. Y. C.

JOSE ITURBI
PIANIST and CONDUCTOR
Concert Management Arthur Judson, Inc. 113 West 57th Street, New York

FRANK BISHOP
PIANIST
Suite 701, 119 W. 57th St., New York City

JULIA PETERS
SOPRANO
Management: Annie Friedberg
250 West 57th Street New York

LOIS BANNERMAN
Harpist
Mgt.: National Music League, 113 West 57th St., N. Y.

PAUL ALTHOUSE
TENOR—METROPOLITAN OPERA
Management: Haensel & Jones 113 West 57th St. New York

FRANK KNEISEL
VIOLINIST
Management: HAENSEL & JONES
113 West 57th Street New York

LOUDON GREENLEES
SCOTTISH BARITONE
Management: Annie Friedberg, 250 West 57th Street New York

EDITH MASON
SOPRANO
Management: Annie Friedberg 250 West 57th St., New York

RICHARD CROOKS
TENOR METROPOLITAN OPERA
Management: Haensel & Jones, 113 West 57th Street, New York

VIRGINIA PEMBERTON
LYRIC SOPRANO—CHICAGO CIVIC OPERA CO. CANADIAN GRAND OPERA CO.
Address c/o Musical Courier, 119 West 57th St., N. Y.

BARTLETT & ROBERTSON
DUO-PIANISTS
Concert Management Arthur Judson, Inc. 113 West 57th Street, New York

ERNEST CARTER
COMPOSER—CONDUCTOR
115 East 69th St., New York City
Telephone: RHinelander 4-8623

PAUL H. STOES
MANAGER
30 Rockefeller Plaza, New York

Bane Booking Bureau
200 West 57th St., New York Circle 7-7597

Richmond Has High School Festival; Virginia Clubs Meet in Petersburg

Competitions and Recitals Interesting Events of Sessions

RICHMOND, VA.—Two unusual meetings have been held in Richmond and Petersburg during the past month. The first of these was the State High School Festival held here on April 15 and 16, under the direction of Walter C. Mercer, president of the Virginia Education Association's music section. As indicated, registrations and entries were statewide and included school bands, choruses and soloists in various departments. 2,000 contestants were in Richmond for the events, and fifty high schools were represented, with thirty-two glee clubs and choruses, fourteen bands, ten orchestras, twelve small vocal groups, ten instrumental ensembles, thirty pianists, fifty-five vocal soloists and forty-five instrumental soloists.

Acting as judges were Dr. Wade R. Brown, of the University of North Carolina, vocal; Captain James C. Harper, of Lenoir, N. C., instrumental; Christian D. Kutschinsk, of Raleigh, N. C., and Edwin N. C. Barnes, of Washington, D. C.

Thirty-three pianists played in competition Chopin's nocturne (op. 9, No. 2); with a choice of compositions of MacDowell, Albeniz and Cadman. Bands and orchestras had their compositions selected for them and these were heard in five different places in the city. In a closing concert at the Mosque, winners in the various contests were heard.

STATE MUSIC CLUBS MEET AT PETERSBURG

At Petersburg, Va., the annual convention of the Virginia Federation of Music Clubs and the Virginia Music Teacher's Association was held on April 7 and 8, with hundreds of visitors and delegates. Some of those in attendance were Bristow Hardin, Dr. John Finley Williamson, Edna Schaeffer, Mrs. Fletcher J. Wright, Levin Houston, Luther Richman, Donald Bolger, Jean Bird, Mrs. T. R. Steele, Mrs. R. A. Dunlap, Carol Simpson, Mrs. Vincent Ober and John Powell.

Joseph Knitzer, violinist, played in recital April 9; Dr. Williamson directed massed choirs in a public concert on April 7; Elizabeth Gest, editor of the Junior Etude, lectured and played in a two-piano recital on April 8. The Amati Concert Trio, of Danville; the Feller Trio of Norfolk; the Richmond WPA Ensemble were among those heard during the convention. Henry Whitehead, director of the Norfolk Symphony Orchestra, was heard in a lecure on Music Development in America.

Representatives of 175 music clubs, with a membership of approximately 2,500 and many of the 135 members of the Virginia Music Teacher's Association were in attendance during the convention. So numerous were the vocal and instrumental offerings your correspondent is unable to mention them all.

Samuel Shanko, of Hopewell, was the recipient of two scholarships from the Westminster Choir School, awarded him for excellence on both piano and organ.

VIRGINIA SYMPHONY ORCHESTRA

The Virginia Symphony Orchestra, conducted by Wilfrid Pyle, gave one of its complimentary concerts at Thomas Jefferson High School on March 29, with the Tschaikowsky fourth symphony as the outstanding work. The presentation was successful and the work well performed. Other numbers were the Egmont Overture (Beethoven), the Kleine Nachtmusik (Mozart) and the Rakoczy March (Berlioz). Louise Homer Stires, soprano, sang with delightful effect and in brilliant voice Elsa's Dream from Lohengrin and the Jewel Song from Faust.

On April 11, the Richmond organization was again heard at the City Auditorium, with Richard Bales conducting works of Strauss, Schubert and other composers. Wilson Angel, Richmond baritone, was heard to excellent advantage in the Pagliacci Prologue and other songs.

Anna Hamlin, soprano, and Floyd Townsley, tenor, gave a joint recital at the Woman's Club recently in works of Brahms, Dvorak and Schumann, Gounod and Massenet. Both artists were acclaimed for their fine singing. Mrs. Herbert Ragland was the chairman of music on this occasion.

Irma de Villiers Earp, pianist, member of the music faculty of William and Mary College, was heard in an interesting piano recital on April 16 at the Anderson Art Gallery. Mrs. Earp played three groups, with Scarlatti Mozart and Beethoven represented in the first group; Chopin in the second group, and Debussy Griffes and Liszt in the closing group. Mrs. Earp is a recitalist of marked attainments.

The Musicians' Club of Richmond presented a group of its members in recital on March 30 at the Woman's Club. Mrs. M. M. Junkin, pianist, made her initial appearance before the club with the etude in F minor and the ballade in F minor of Chopin; Paul Cartwright, cellist, played Boccherini's sonata in A major and the Serenade Espagnole of Galzounoff. Maurice Tyler, tenor, sang songs of a variety of composers. The Acca Temple Chanters, under the direction of Robert Beadles, gave several numbers. Mrs. Reuben Burton, soprano, sang the Bach-Gounod Ave Maria and the Inflammatus from Rossini's Stabat Mater.

BICENTENNIAL PRIZES FOR MUSIC

Four prizes aggregating $100 will be given by the Richmond-Times-Dispatch, in collaboration with the Richmond Bicentennial Commission, for a Richmond March to be featured in the celebration which begins on September 12. Compositions must be in the hands of the committee, headed by Mrs. Channing Ward, chairman, by July 1. This competition is open to all, regardless of residence. Compositions will be orchestrated and given radio hearings.

Milstein Recital Closes St. Louis Principia Course

ST. LOUIS, MO.—Appearing as the final attraction on the Principia Concert and Lecture Course, Nathan Milstein, violinist, was heard in a recital that was undoubtedly one of the highlights of the waning concert season. His program was notable for its intrinsic musical value as well as its general appeal. Beginning with the Vivaldi A major sonata played in faultless style, there followed a performance of the Brahms D minor sonata that was a signal achievement. It encompassed all of the deep-rooted musical substance and inspiration contained therein and was a masterstroke of virtuosity. Unlike many of the music fraternity whose conception of Brahms is often shallow and emotionally unsatisfactory, Milstein's penetrating musicianship made the work glow with a warmth and richness of tone and a searching analysis that was at all times thoroughly convincing. Wieniawski's D minor concerto followed in a brilliant interpretation which again confirmed past observations that Milstein considers his composer first, and to the exclusion of personal aggrandizement gained through obvious exhibitions of virtuosity. The program's concluding brace included excellent transcriptions of works by Liszt, Moussorgsky, Debussy, Rimsky-Korsakoff and Paganini. The enthusiasm which greeted the artist gained several encores. An unusually gifted newcomer accompanist who proved to be an artist in his own right, was Leopold Mittmann. O. C.

Mildred Dilling and Marcel Hubert End Extensive Tour

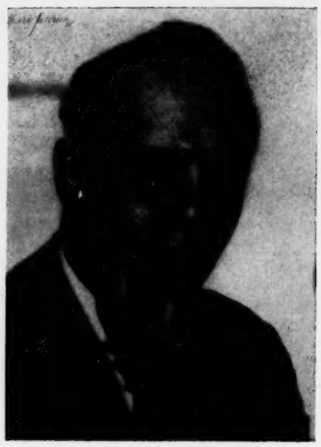
Mildred Dilling recently returned to New York after a six weeks' tour of joint appearances with Marcel Hubert, cellist. The unusual concert combination of harp and cello was heard as far north and east in Canada as Charlottetown, Prince Edward Island; as far west as LaCrosse, Wis., and south to Port Arthur, Tex.

The program of Miss Dilling and Mr. Hubert on this tour opened with a joint performance of the Valentini sonata in E; continuing with two groups of solos by Mr. Hubert, accompanied by Collins Smith at the piano; and Miss Dilling's playing of Bach, Couperin and Pierné pieces, a traditional Welsh air, and items of Debussy, Zabel, Tournier and Renié. Among the encores was Miss Dilling's arrangement of The Blue Danube Waltzes.

Most of the concerts on the itinerary were on local Community Concerts courses or Cooperative Concerts. Starting with an appearance in Montpelier, Vt., they toured the Maritime Provinces, playing in Halifax, Moncton, Sackville, Truro, Charlottetown, Frederickton; then into Ontario, where they played on the University Artists Concert Series at the University of Western Ontario in London, Ont.; in St. Catharine's; returning to the United States, with concerts in Ohio, Pennsylvania, Wisconsin, Illinois, Kansas, Oklahoma, Texas, Louisiana, Georgia and the Carolinas.

Miss Dilling later gave concerts on the Pacific Coast, returning East at the end of April for concerts in Greenwich, Conn., and Summit and Red Bank, N. J.

Forthcoming series of records from one of the chief companies include recordings by Miss Dilling for the season's releases. These were among the issues of October, November, December and March, and more Dilling recordings will come out in May.



BORIS GOLDOVSKY.
has been added by Arthur Judson to the conductors under his management.

Golschmann's Summer Engagements

ST. LOUIS.—Having completed the annual spring tour with the St. Louis Symphony Orchestra, Vladimir Golschmann, its conductor, left for New York. Golschmann is to conduct the opening two weeks with the New York Philharmonic-Symphony Orchestra at Lewisohn Stadium, going from there to Robin Hood Dell to lead the Philadelphia Orchestra in a number of programs. Following this engagement, the Hollywood Bowl and the Chicago Symphony Orchestras will have Golschmann as their leader. The arrangement of his summer engagements allow him to make two European trips prior to his return for his seventh consecutive St. Louis season. O. C.

ART OF SINGING
RUTH MILLER **CHAMLEE**
Soprano (MME. MARIO CHAMLEE)
METROPOLITAN OPERA COMPANY
200 West 57th St., New York City

YELLA PESSL
HARPSICHORDIST
Columbia Records
Studio: 68 East 86th Street, New York

C H A BAKER
VOCAL COACH
S. 2345 Broadway, New York SU. 7-2860

ANNE MARY BENTLEY
PIANIST
Room 709, 119 W. 57th St., New York City

DOROTHY BOWEN
SOPRANO
ORATORIO — CONCERT — RADIO
825 Orchestra Building Chicago, Ill.

Fowler & Tamara
World Famous Dancers
Now on Spring Tour
42 RECITALS in United States and Canada
Concert Management ARTHUR JUDSON, INC. 113 W. 57th St., N. Y.
Per. Rep. G. H. Dalrymple, 229 W. 42nd St., N. Y.

GRACE MOORE
RADIO and CONCERT
Management: Metropolitan Musical Bureau, Inc., 113 West 57th Street, New York.

GINA **CIGNA**
SOPRANO—AMERICAN TOUR NOW BOOKING
Personal Representative: Attilio Lamponi, Via Piazza S. Maria Beltrade No. 7, Milano, Italy

BASIL CAMERON
CONDUCTOR
SEATTLE SYMPHONY ORCHESTRA
Seattle, Wash.

JOSEPH BENTONELLI
TENOR — METROPOLITAN OPERA ASSOCIATION
Management: Metropolitan Musical Bureau, Inc. 113 West 57th Street, New York

EMILE BAUME
FRENCH PIANIST
Management: Metropolitan Musical Bureau, Inc., 113 West 57th Street, New York

NORMAN ROLAND
BARITONE
Address: 148 West 57th Street, New York City

JEAN TENNYSON
SOPRANO
NOW IN EUROPE

GIBNER KING
COACH-ACCOMPANIST
162 W. 54th St., New York COlumbus 5-7976

OSCAR WAGNER
Pianist
Assistant Dean of Juilliard School of Music

JAN SMETERLIN
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

WALTER MILLS
BARITONE
Mgt.: Annie Friedberg, 250 W. 57th Street, New York

BARRERE - SALZEDO - BRITT
Management: Haensel and Jones
113 West 57th Street, New York

GUIOMAR NOVAES
PIANIST
Management: HAENSEL & JONES
113 West 57th Street New York

VINA BOVY
SOPRANO—METROPOLITAN OPERA
NBC Artists Service
30 Rockefeller Plaza New York

LILLIAN **GUSTAFSON**
SOPRANO
Exclusive Mgt.: Annie Friedberg, 250 W. 57th St., New York

MARIO CHAMLEE
TENOR
Management: NBC Artists Service
30 Rockefeller Plaza, New York

EUGENIA BUXTON
AMERICAN PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

ERNEST HUTCHESON
PIANIST
DEAN OF JUILLIARD SCHOOL OF MUSIC

FRANK CHAPMAN
BARITONE
Management: NBC Artists Service
30 Rockefeller Plaza New York

BEVERIDGE WEBSTER
PIANIST
NBC Artists Service
30 Rockefeller Plaza New York

MELCHIOR
Mgt.: NBC Artists Service, 30 Rockefeller Plaza, N. Y.

JOHN HERRICK
BARITONE
Mgt.: Richard Copley, 113 West 57th St., N. Y.

MUSIC RENTAL LIBRARY
Symphonies — Concertos — Operatic Arias
MECCA MUSIC SERVICE
66 West 55th St., New York COlumbus 5-1313

STUDIO NOTES

EDGAR SCHOFIELD

Edgar Schofield's artist-pupils are fulfilling the following engagements: Gertrude Sa Voie, soprano, was heard in a song recital on April 13 at The Barbizon, New York. Arthur Bailey, tenor, and Douglass Biddison, bass-baritone, have been engaged to sing the Stabat Mater, by Rossini, at the Church of the Good Shepherd, Brooklyn, on May 4 and 7. Frederick Newnham, baritone, was soloist for the Toronto Symphony Orchestra, with the Mendelssohn Choir of Toronto in March at Massey Hall, Toronto. John Deacon, tenor, is appearing extensively in Ontario, Canada. He was heard in recital April 2 in Campbellford and at a concert in Oshawa on April 12.

Four artist-pupils of Edgar Schofield were heard in a song recital on April 27 at The Barbizon, New York. These were Telete Lester, mezzo-contralto, Helen Wendorff, soprano, Douglass Biddison, bass-baritone, and Arthur Bailey, tenor. Carl Schiffleler, baritone, sang for the San Francisco Musical Club at the Community Playhouse on April 1. He was guest artist at the Bohemian Club for the Pan American Society, April 14.

CARL M. ROEDER

The studio of Carl M. Roeder in Carnegie Hall, New York, was crowded on April 16 when pupils of Mr. Roeder presented a program of piano music. The prevailing keyboard standard was a high one, a certain uniformity of technical foundation and interpretative restraint underlying and balancing the highly diversified individual gifts of the players. All were poised and assured, carrying the stamp of fine and thorough training, but the personality of each performer is apparent and makes for distinctive expressive coloring. Hearty applause was the order of the evening, and encores were plentiful.

Those appearing were Belle Hammerschlag, who played Beethoven's variations on an original theme in C minor; Gertrude Steinmann in a Brahms intermezzo and No. 1, 2 and 3 of the Schumann Kreisleriana; Gretchen Lueders offered the first movement of the Beethoven sonata in B flat (op. 22) and the Faure impromptu in F minor; Sara Stein, a Chopin etude and Skizze (op. 82) by Sinding; Florence Bales, Barberini's Minuet (Harold Bauer) and a Chopin scherzo; Rosetta Goodkind, nocturne in G flat (Respighi), etude in F minor, op. 25 (Chopin) and The Nightingale (Alabieff-Liszt); Natalie Rose, the first movement of the Beethoven sonata in D minor (op. 31) and Liszt's concert etude in D flat; Doris Frerichs, Poisson d'or (Debussy), Three Little Dances (Shostakovitch) and Toccata (Schumann); Katherine Braun, Rachmaninoff's prelude in B flat (op. 23), the Scriabine Poeme (op. 32) and Dohnanyi's arrangement of the waltz from Naila (Delibes). S. R.

RUTH SHAFFNER

Voice pupils of Ruth Shaffner of New York have been active. Miss Shaffner also teaches one day a week at Brewster, N. Y., and her students there have been heard in the vicinity. Walter Moberg, tenor, soloist of the First Church of Christ Scientist, Danbury, Conn., was heard in a broadcast over WMCA, under the auspices of the Christian Science publication committee. He also sang in Brewster at a meeting of the Grange, as guest soloist in Carmel, N. Y., at the Baptist Church; at the First Presbyterian Church, Patterson, N. Y.; at the Science Church in Danbury; and that evening as guest soloist at the Presbyterian Church of Carmel. Alfred Flower, bass, was heard in a broadcast over WJZ with the Singer's Club. Ann Kemp was featured soloist at the Annual Meeting of the Parent's Association of the Bayside (N. Y.) High School, March 16. Elizabeth Kelly is soloist-director of the Drew M. E. Church of Carmel, and was in charge of a special musical service on Palm Sunday. Carol Brelos, soprano, is soloist-director of the Ellenville Presbyterian Church, and presented a performance of Maunder's Penitence, Pardon and Peace, which was repeated at the Dutch Reformed Church of Kerhonkson, N. Y., April 4. Dorothy Williams, soprano of Brewster, has been appointed soloist-director of the Towner's (N. Y.) Baptist Church. Olive Cole, contralto, is organist- director of the First Presbyterian Church of Carmel. Anna Wondell, soprano, was heard in Douglaston, L. I., during Holy Week as guest soloist. Veronica Hale, soprano, was recently soloist with the Metropolitan Choral Society of the Metropolitan Life Insurance Company. Grettamae Brown, singer of popular ballads, was heard with the Charles Davis Orchestra recently at the Hotel Brevoort. She has come from Denver to study with Miss Shaffner.

ADELAIDE GESCHEIDT

A large audience enjoyed one of the series of recitals featuring programs of art-songs and operatic excerpts recently at the New York studio of Adelaide Gescheidt. Frederick Dochtermann, bass, began the program, singing songs by Handel, Morgan and Densmore, and the aria, O Du Mein Holder Abendstern (Wagner). He displayed marked musical feeling and opulent tone. Eleanor Harris, dramatic soprano, sang the Handelian air, Alma mia, exhibiting dramatic intensity in her group of songs, and displaying versatility in Meine Lieder and Meine Liebe ist Grün (Brahms.) Her aria was Voi lo sapete (Mascagni.) Beatrice Donley, contralto, singing with deep feeling and vocal assurance, was heard in Un verde praticello (Wolf-Ferrari) and the dramatic O Don Fatale (Verdi), followed by Zur Ruh (Wolf) and Liebliche Wangen (Brahms.) Alice Burch sang the final group, giving a fine interpretation of the arias, Ah Lo so, (Mozart) and the Jewel Scene from Faust, finishing with Hindoo Chant (Bemberg) and Flamenco (Eakin.) Evelyn Austin accompanied at the piano with excellent support and musicianship. F. W. R.

IRMA SWIFT

On April 10, the following singers were presented at a musicale at the Irma Swift Studios, New York: Laura Alexander, Ethel Burckhardt, Christina Campbell, Gertrude Eberwein, Alice Finnigan, Monica Gilleran, Marion Haehnel, May Holmes, Genevieve Kowalski, Marianne Logan, Grace Hall Maher, Beatrice Marks, Helen Runyan, Louise Runyon, and Rose Weintraub.

A special broadcast under the auspices of the Bronx Boro-Wide Teachers' Association and the direction of Irma Swift, was given on April 17 on WBNX. Those taking part were Caroline Prince, Ethel Burckhardt, Madeline Schaeffler, and Joseph Kohler. These singers are selected in competitive auditions held periodically during the season.

The Kay Sisters, a girls' trio, were guests on Major Bowes' program, April 15 and were featured recently in Jamaica, L. I. Dorothy Lauro, lyric soprano, sang at a convention at the Astor Hotel, New York.

EMMA A. DAMBMANN

A concert at the Master Institute, New York, shared by professional and junior pupils of Emma A. Dambmann, brought pleasure to a throng of interested listeners on April 18. Bertha Seitz sang with pretty voice songs by Martin and Ponce; and Angie Mandracchia was ambitious and successful in singing Alleluia (Mozart) and a Swedish folksong. Helen Syman's sympathetic coloratura voice made special effect in Parla (waltz-song) and Lo, Here the Gentle Lark (Bishop); clearness and style marked her singing. Anna Elchick showed feeling in Nur wer die Sehnsucht kennt (Tschaikowsky), with considerable power in A Spirit Flower, and vocal aptitude in Se Saran Rose (Arditi). Peggy E. Johnson sings with authority, and was much applauded for her interpretation of Ah, Mon Fils (Meyerbeer) and songs by Friml and Handel. Stanley Johnson has a powerful resonant bass-baritone voice, making his mark in Il Lacerato Spirito (Verdi). All the participants sang with professional attitude and style, aided by the discreet accompaniments supplied by May Lang, and were frequently interrupted by applause.

Irene Hampton, pianist, performed an allegro appassionata (Saint-Saëns) with fluency and brilliance, and Audrey Call, violinist, played Wieniawski's difficult Scherzo Tarantelle, a Bach bourree and her own charming Peristyle in the Moonlight and Gypsy Dances, with sure finger and bowing technic. F. W. R.

CESARE STURANI

Among the Cesare Sturani artist-pupils, Helen Gleason, star of Frederika, was soloist on the General Motors Hour, April 11. Jean Dickinson, coloratura soprano, appeared in Rigoletto with the San Carlo Opera Company in Denver, Col., recently. Sandro Giglio, baritone, has been engaged for the Chicago City Opera.

GORODNITZKI
PIANIST
Exclusive Management: Annie Friedberg, 250 West 57th Street New York

ALBERT SPALDING
VIOLINIST
Management: Metropolitan Musical Bureau, Inc., 113 West 57th Street New York

FRANK FOREST
TENOR
Management: NBC Artists Service
30 Rockefeller Plaza, New York

DR. A. MADELEY RICHARDSON
Courses in Extempore Playing, Song Writing, Modal Music, Counterpoint, Fugue Writing, and Composition
440 RIVERSIDE DRIVE NEW YORK, N. Y.

ERNEST SCHELLING
PIANIST and CONDUCTOR
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

CLYDE KEUTZER
AMERICAN TENOR
Exclusive Management: Annie Friedberg, 250 West 57th Street, New York

BRUNA CASTAGNA
Leading Contralto, Metropolitan Opera Association
Management: Haensel & Jones, Steinway Hall, New York

LUBOSHUTZ and NEMENOFF
TWO PIANO TEAM
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

RENE MAISON
TENOR—METROPOLITAN OPERA
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

ERICA DARBO
SWEDISH-NORWEGIAN DRAMATIC SOPRANO
Concert Management Vera Bull Hull, Steinway Bldg. New York City

GEORGE PERKINS **RAYMOND**
AMERICAN TENOR
Mgt.: Annie Friedberg, 250 W. 57th St., New York

PERCY GRAINGER
PIANIST
9 Cromwell Place
Manager: Antonia Morse White Plains, N. Y.

National Symphony Orchestra
HANS KINDLER, *Conductor*
Washington, D. C.

HART HOUSE STRING QUARTET
Haensel & Jones, New York

D. C. DOUNIS
Master Lessons for Artists, Teachers and Advanced Violinists
Secretary, 123 West 57th Street New York

ARTHUR ALEXANDER
VOICE
By appointment only—400 East 57th St., New York, N. Y. Phone PLaza 3-8452

LEON CARSON
TENOR—TEACHER OF SINGING
30 Cottage Pl., Nutley, N. J. Tel.: Nutley 2-2490
160 W. 73rd St., N. Y. Tel.: TRaf. 7-6700

WILLIAM THORNER
TEACHER OF SINGING
188 West 87th St., N. Y. C. Tel. COL. 5-0706

ESTELLE LIEBLING
SINGING AND RADIO SCHOOL
Studio: 143 West 57th St., New York
Telephone Circle 7-1787

LA FORGE-BERUMEN STUDIOS
14 West 68th St., New York

CHICAGO MUSICAL COLLEGE
70 East Van Buren Street Chicago, Ill.

EASTMAN SCHOOL OF MUSIC
of the University of Rochester
Rochester, N. Y.

THE JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue New York City

CURTIS INSTITUTE OF MUSIC
DR. JOSEF HOFMANN, Director
Rittenhouse Square, Philadelphia, Pa.

EUROPEAN

Jean GALAMIAN
VIOLIN SCHOOL
V. Blumberg, Assistant
Write for Appointments:
11, rue Francois-Millet, Paris XVI, France

PARIS SAXOPHONE QUARTET
Only Organization of the Kind Giving Concerts of Classical, Romantic, and Modern Music
TOURING EUROPE—January-May 1937
Mgt.: Alfred Lyon, 40, rue du Colisée, Paris, France

BURDINO
TENOR
Now Appearing in Europe
Address: 21, rue Mirabeau, Paris, France

LOEWENGUTH QUARTET OF PARIS
A. Loewenguth—Maurice Fueri—Jack George—Pierre Basseux
3, rue Andrieux, Paris Phone: Laborde 21.98
American Mgt.: Bernard Laberge, 2 West 46th St., N. Y.
American Tour Commencing February, 1937

KILENYI
PIANIST
Mgt.: HAROLD HOLT, London—DANDELOT, Paris

EDITH WEISS-MANN
PIANIST—HARPSICHORDIST
Available for Concerts and Teaching
(Plays the famous Steingräber Harpsichord)
Alte Rabenstrasse 34 Hamburg, Germany

ANDRE MATHIEU
SEVEN YEAR OLD PIANIST-COMPOSER
Available for Recital and Orchestra Appearances
"A real child prodigy"—*Echo de Paris*
Mgt.: Pierre Van Dorez, 16 rue de l'Odéon, Paris

SARAH GOLDSTEIN
CONTRALTO
Management: Arnold Meckel, 252 Fbg. St. Honore, Paris
Cables: Meckelar, Paris

GEORGE KAZAMEK
AMERICAN VIOLINIST—COMPOSER
Now in Europe *Concerts—Recitals—Radio*
"Beautiful tone, superior technic, and soulful interpretation. I recommend him as a teacher of violin playing."—Sevcik.

IVAN PHILLIPOWSKY
PIANIST
41 Globe Place, Chelsea, London, England

Lambros Demetrios CALLIMAHOS
FLUTIST
Management: Wilhelm Stein, Konzerthaus, Vienna / Metropolitan Musical Bureau, N. Y.

EISENBERG
VIOLONCELLIST
Europe 1936-1937
Management: Kiesgen, 252 Fbg. St. Honore, Paris, France

HELEN TANNENBAUM
VIOLINIST—Now Appearing in Europe
15, Bd. Jourdan, Paris, France

ANDERS TIMBERG
Swedish Tenor

MARY RAMSAY
Scottish Pianist
46 Fordwych Road, N. W. 2, London, England

MAREX LIVEN
BASS-BARITONE
of the Opéra-Comique
Care Musical Courier, 6, Square Leon Guillot, Paris

MICHEL GIBSON
VIOLINIST
In Europe 1936-1937
Address: 6, Square Leon Guillot, Paris, XV, France

RAYMOND THIBERGE
PEDAGOGICAL INSTITUTE
All faults and errors of manual and mental technic corrected. Upon request, diagnosis can be had by correspondence. 5 ter, rue du Dome, Paris. Ph: Passy 56.58

MAX ROSTAL
AUSTRIAN VIOLINIST
formerly Professor of the Staatliche Hochschule für Musik-Berlin now residing in London.
All inquiries concerning engagements or lessons c/o Musical Courier, 25 Haymarket, London S. W. 1.

IVOR NEWTON
Accompanist and Coach—Associated as Accompanist with Flagstad, Gerhardt, Elisabeth Schumann, Lotte Lehmann, Rethberg, Chaliapin, Richard Crooks, Melchior, John Charles Thomas, Schorr, Casals, Piatigorsky, Feuermann, Garbousova, Morini. 93 Cornwall Gardens, London, S. W. 7.

MARGUERITE ROESGEN-CHAMPION
Harpsichordist and Composer
Has recorded CONCERTO for harpsichord and orchestra, by Mozart (Pathe)
For Sale The Gramophone Shop, Inc., 18 E. 48th St., New York

Berlin Has Active Calendar

(*Continued from Page 7*)

Leo Borchard conducted the second seance, playing Prometheus Overture, and Eroica Symphony, with Franz Rupp offering the piano concerto in C major.

The third program was under Leopold Reichwein, who presented the fifth symphony. Siegfried Borries, Tibor de Machula, and Hans Theopold were soloists in the triple concerto.

FÜRTWANGLER AS COMPOSER

Great interest was aroused by the sonata recital of Furtwängler, piano, and Hugo Kolberg, violinist. In spite of the high prices of tickets, the hall was sold out ten days in advance, as people were curious to see Conductor Furtwängler at the piano and to hear his new sonata for violin and piano. It is in D minor and takes fifty-five minutes to play, which in spite of its excellence, proved a trifle too long for the listeners. Needless to say, both Furtwängler and Kolberg presented the opus with consummate art. The first two numbers on the list were sonatas by Mozart and Beethoven. Due to popular demand, the program was repeated at a later date.

RECITALISTS

We have had a deluge of pianists—Gerte Schöberl, Romuald Wakarski, Alfred Kitchin, Walter Rummel, Eduard Erdmann, Johannes Strauss, Edhard Michel, Max Sonntag, Raoul von Koszalski, Irmingrad Groth, Schle Michalke, Claudio Arrau, Hugo Steurer and Else Krauss.

Song recitalists were even more numerous: Emmy Lisner, Günter Baum, Erika Legart and Josef Lichius, Hans Kinz, Fred Drissen, Marieluise Kasselburg, Hans Nissen, Katherein Carsten, Gertrud Hepp, Charlotte Nachtwey-Korkhaus, Louis Graveure, Elisabeth Laube, Erika Willemsen and Michel Benois.

CHAMBER MUSIC

Fritz Stein, director of the High School for Musik, gave a concert at Monbijou Chateau where he conducted concerti grossi by Geminiani and Corelli. Angelo Parigi, tenor, singing old Italian arias with Eta Harich-Schneider accompanying on the cembalo.

The Schulz Quartet, assisted by Max Saal (harp) and Gustave Scheck (flute), premiered a quartet by Rudolf Petzold and a serenade by Albert Roussel, the latter work being repeated.

The Breonel Quartet scored in the Singakademie with works by Pizzetti, Dittersdorf and Brahms, as did the Berlin Chamber Trio with numbers by Vivaldi, Haydn, Bach and Loeillet.

The Benz Quartet, with Heinz Breiden (flute), offered a varied program of Handel, Scarlatti, Marais, and Mozart.

An outstanding event was Gaspar Cassado's cello recital in the Beethovensaal. He was assisted by pianist Wührer. Tonal beauty and musicianship came to the fore.

Music in Vienna

(*Continued from Page 7*)

for he played a varied program with a complete command of technic and much resourcefulness.

THE ART OF SONG

Eleanor Berger, young American contralto, made her local debut. Her voice, rich in quality, is used with taste and intelligence. Miss Berger was liked especially in a group of Old Italian songs for which Otto Janowitz provided excellent pianistic support.

Nina Aurelina, Roumanian soprano, gave an enjoyable concert with good vocal production and style.

Vahdet Nuri, Turkish singer, was charming in her individual way, presenting Gretchaninoff's Vor mir die Steppe in dramatic fashion.

Others who gratified listeners, were Slawa Makowska, Inge Bech-Brunn, Pavel Ludikar, Maurice de Groote, and Olga Praguer-Coelho, Spanish soprano.

Rayner Re-engaged by Metropolitan

Sydney Rayner, tenor, has been re-engaged by the Metropolitan Opera Company for the regular winter season during 1937-38 and has also been re-engaged for the coming spring season beginning next month. Mr. Rayner was soloist at the concert given by the choir of St. Elizabeth's College, conducted by Frederic Joslyn, at Town Hall on April 23.

GERTRUDE LUTZI,
soprano, was soloist on the Voice of Niagara program recently broadcast over the Columbia system. (Photo © Schalk, Buffalo.)

Radio Highlights
Dialed by M. L. S.

The General Motors soloists are hunting in couples these week-ends, the pair on April 25 being Rosa Ponselle and Frank Forest; tomorrow Lawrence Tibbett and Helen Jepson warble together on that program, and the following Sunday, John Charles Thomas and Kitty Carlisle. This makes for a lot of duetting, a practice which we think is at its best on the radio, where it is heard and not seen. On the stage and still more in the movies, where the visibility is greater, it disconcerts us to see an embraced couple singing down each other's throats, each with a fine view of the other's tonsils and bridgework.

The G. M. program of the 25th inst., besides the eminent warblers, gladdened WJZ's wave-length with the strains of the Cincinnati Symphony Orchestra under Eugene Goossens. Miss Ponselle and Mr. Forest, confining their duet activities to My Hero from The Chocolate Soldier, also gave brilliant account of their individual gifts, Miss Ponselle in superb form in two groups, Mr. Forest excellent in M'appari from Martha.

Kirsten Flagstad, who is getting to be a network veteran, was the Ford soloist on the Columbia system, with the orchestra, chorus and Eugene Ormandy, conductor. The Flagstad tones were in their customary glory.

The Magic Key hour of Sunday afternoon (WJZ) had for over-seas attraction Tito Schipa, releasing his golden tones from Milan, Italy.

The WABC spot now vacated by the New York Philharmonic broadcasts is taken by the Columbia Symphony Orchestra, conducted by Howard Barlow, in a series entitled Everybody's Music—and no light summer fare, either, the initial program embracing Debussy, Sibelius and the Strauss Death and Transfiguration.

A number of week day broadcasts have recently joined the "worthwhile" classification. E. Robert Schmitz now presents a new series of half-hour weekly broadcasts of Russian piano music (Columbia Broadcasting System, Saturdays, 6:00 p.m.) Lily Pons is once more a Wednesday attraction, with Andre Kostelanetz' orchestra (Columbia, 9:00 p.m.) Grace Moore's soprano tones gild the Columbia network each Saturday at 9:00 p.m., with Vincent Lopez and followers supplying background.

Rose Bampton, Metropolitan's mezzo-soprano, lent her rich tones to the Kraft Music Hall broadcast of April 22. . . . Frances Blaisdell, flutist, made another of her enjoyable appearances on Monday night over WOR as soloist with the Bamberger Symphony Orchestra, Leon Barzin, directing.

Faust Sung at Hippodrome

Apparently indestructible in popularity with the less sophisticated music lovers, Gounod's Faust was heard by a numerous throng on April 24 at the Hippodrome thereby breaking the tradition that only Trovatore is profitable for Italian opera companies in New York on the eve of the Sabbath.

Lawrence Power sang the title role tastefully. Annunciata Garrotto, always dependable, won much applause as Marguerite Nino Ruisi is another artist who knows operatic routine in every aspect, and he gave a characteristic account of Mephistopheles. Others in the cast were Ivy Dale, Gina Castro, and Enzo Molle. Giuseppe Bamboschek conducted and obtained effective ensemble from orchestra and singers. L. L.

Musicales

(*Continued from Page 21*)

collections, one attributed to David Rizzio and one by Mac Neill (first published 1778). She went on to nineteenth century period, German, represented by five Hugo Wolf songs, the Un bel di from Madam Butterfly, nineteenth French numbers of Duparc, Delibes, Faure and Massenet, and songs in English by Mildred Lind Tyson, Daniel Wolf, Gretchaninoff and Rachmaninoff. This interesting list, judiciously selected for program building and for Miss Long's vocal proclivities, was delivered with tonal beauty and interpretative finesse. She was applauded by a large and attentive audience. At the piano was Frank Chatterton, furnishing skilled accompaniments. R. S.

EUROPEAN

For Your Paris Concerts, Lectures, etc.,
SALLES PLEYEL, CHOPIN, DEBUSSY
Studios for Musicians, Dancers and Physical Culturists
Nelle Sts., N.O.V.E., 252 Fbg. St. Honore, Paris 8e

ALICE LUMBROSO
ITALIAN SOPRANO
featuring an exclusive repertoire of folk-songs of Europe, Asia Minor, Egypt, Canada, etc., in their original tongues.
Information: Albert Bisrel,
11, rue Lable, Paris XVII, France

BUREAU DE CONCERTS MARCEL DE VALMALETE
45, rue La Boetie (Gaveau Building) Paris
Phone: Elysée 79.46
Founder-Director: M. DE VALMALETE
General Secretary: JEAN YSAYE
European Managers for
Ania Dorfmann—Mischa Elman—Kreisler—Maréchal — Mitropoulos — Yves Nat —Rachmaninoff—Rogatchewsky—Rubinstein—Thibaud—etc.
Artistic Directors of Casinos of Cannes and Biarritz
European Concerts and Tours Managed
Write for information

PIANOS BECHSTEIN
SALE — PURCHASE — RENT — STUDIOS
4, rue Raynouard, Paris Ph: Auteuil 64.29

CORRADINA MOLA
HARPSICHORDIST—Prize Winner of Italian Academy of Immortals Touring Europe 1937
Mgt.: Kiesgen, 252 Fbg. St. Honoré, Paris, France
Personal address: 4 Viale Berengario, Milan, Italy

SYLENKA
SPANISH DANCES
EUROPE 1936-1937
PUPILS ACCEPTED
35 rue de Dantzig, Paris XV, France

Musicians and Connoisseurs
Take Advantage of the Present Favorable Exchange
Buy Your Violins and Cellos of
MARC LABERTE
(Master Violin Maker)
MIRECOURT (VOSGES) FRANCE
Catalogue on Request
LABERTE Instruments Are The BEST

IRVING SCHWERKE
6, Square Leon Guillot (rue de Dantzig)
Paris XV. Phone: Vaugirard 48-24

Eleanor SPENCER
PIANIST
CONCERT DIRECTION GEORG KUGEL, Musikvereinsgebaude, Vienna

JEAN NORRIS
PIANIST
Management:
IBBS & TILLET, 124 Wigmore St., London W. 1
and
CHARLES KIESGEN, 252, Fbg. St. Honoré, Paris VIII

THE GERSTER-GARDINI SCHOOL OF SINGING
Founded by Ettelka Gerster, 1896
Complete Training: Opera—Concert—Radio
200 West 57th Street, New York City CO. 5-9131

DELPHIC STUDIOS RECITAL HALL
for Artist and Student Recitals
Reasonable rates
724 Fifth Ave., N. Y. C. COlumbus 5-9340

BETTY PARET
HARPIST
Studio: 264 Lexington Ave., New York. LE. 2-9544

Eugene Conley
TENOR
Mgt.: Esther Snow Carter, 586 Newbury St., Boston, Mass.

MAX HELFMAN
Contrapuntal Technic—Based on Actual Practice of the Masters. Sight Singing—Supplemented by Systematic Study of Lieder Literature.
160 West 73rd Street, New York TRafalgar 7-6700

CAROLYN GRAY
COACH—ACCOMPANIST
PROGRAM BUILDER—PIANIST
The Beaux Arts, 307 E. 44th St., N.Y.C. MU. 4-4880

MISCHA MELLER PIANIST
Studio: 8 West 52nd St., N. Y. C.
Concert Management:
Richard Copley, Steinway Hall, N. Y.

Cantor JACOB SCHWARTZ
INSTRUCTOR OF HAZANUTH
Students prepared for the Cantorate
Studio: 585 West End Ave., N. Y. City SChuyler 4-2394

A. Y. CORNELL
VOICE
Carnegie Hall, New York Phone CIrcle 7-7958

MISCHA GOODMAN
VIOLIN STUDIO
For Advanced Artists
Studio 34, *Appointments by Mail*
Metropolitan Opera House Bldg., 1425 Broadway

VICTOR PRAHL
BARITONE
Sage Hall, Smith College, Northampton, Mass.

PAUL ULANOWSKY
COACH—ACCOMPANIST—INSTRUMENT and VOICE
230 West 54th St., N. Y. C. CIrcle 6-2100

MRS. DANIEL SULLIVAN
Teacher of ALICE NIELSEN and GEORGES BAKLANOFF
Write for Booklet—"SINGING"
132 W. 74th St., New York TRafalgar 7-1291

ERNST VICTOR WOLFF
HARPSICHORDIST PIANIST
Mgt.: Guild for Musicians, 113 W. 57th St., New York

EMILIO ROXAS
Teacher of JAN PEERCE
LEADING TENOR RADIO CITY MUSIC HALL
COACH OF MARTINELLI
160 West 73rd St., New York TRafalgar 7-1676

CREIGHTON ALLEN
CONCERT PIANIST—COMPOSER
446 Third Ave., New York LExington 2-4419

MARION SCHROEDER BOORAS
SOPRANO
Mgt.: W. M. Rutzen, Morrison Hotel, Chicago

EUGENE NIGOB
CONCERT PIANIST
Suite 701, 119 West 57th St., New York, N. Y.

OTTO LEHMANN
CONDUCTOR — ACCOMPANIST — COACH
Hotel Wellington, N. Y. C. Tel. CI. 7-3900

HARRY T. CARLSON
CONDUCTOR — PIANIST — ORGANIST
Chicago Conservatory, Kimball Hall, Chicago, Ill.

FÉLIX FOX
PIANIST
Concert Direction Aaron Richmond,
Pierce Bldg., Boston, Mass.

LOIS HIGHLEY
SOPRANO
Lecture-Recitalist in Songs of Many Nations
1417 N. W. 38th St., Oklahoma City, Okla.

DOROTHEA LAWRENCE
SOPRANO
Concert, Opera, Radio
Athenaeum Concert M'gt Steinway Hall, N. Y. C.

THE NORFLEET TRIO Catharine Norfleet, violin; Helen Norfleet, piano; Leeper Norfleet, cello. Chamber Concerts and Children's Matinees. The Norfleet Trio Camp for Girls, Peterboro, N. H., July and August. The Helen Norfleet School, New York, for girls of artistic interests. 10 East 93rd St., New York. Tel. ATwater 9-8606.

MUSIC TEACHERS PLACEMENT SERVICE
HERMANN R. MAIER, M.A. 18 East 16th St. New York
Positions for vocal and instrumental teachers in private and public schools and colleges
GRamercy 7-6368

COURTY ROSSI-DIEHL
TEACHER OF SINGING—COMPOSER
Metropolitan Opera House Studios, New York
Phone PEnnsylvania 6-2634—6 to 7 Mon. & Thurs.
152 Hawthorne Ave. Glen Ridge, N. J.

BETTY LASLEY
PIANIST — TEACHER
238 East 105th Street, New York, N. Y.

JANE ROSS
CONTRALTO
CHICAGO CITY OPERA
Address: 825 Orchestra Bldg., Chicago, Ill.

HENRY A. SCHROEDER
VOICE — Teacher of
VIOLA PHILO—EVELYN HERBERT—ROBT. HALLIDAY
Steinway Hall, New York

WILLIAM ROYAL
TENOR
CONCERT — OPERA — RADIO — ORATORIO
1830 Cahuenga Blvd., Hollywood, Calif. Phone GL. 8218

THOMAS GRISELLE
COMPOSER
1800 El Cerrito Place, Hollywood, Calif.
Phone Hillside 9006

DR. GEORGE LIEBLING
CONCERT PIANIST
ARTIST TEACHER
COMPOSER — LISZT EXPONENT
5533 Hollywood Blvd., Hollywood, Cal. Phone HI. 1131

MILFORD JACKSON
BARITONE — CONCERT — TEACHING
Authorized exponent of FRANK LA FORGE'S vocal methods
718 N. Columbus Ave. Glendale, Calif.
Phone Kenwood 6242

SUTRO-SEYLER STUDIO
MUSIC DANCE DRAMA
1417 West Blvd., Los Angeles, Cal. Phone WHitney 6316

CLARENCE LOOMIS
AMERICAN COMPOSER
TEACHER of THEORY and PIANO
27 Arcadia Terrace, Santa Monica, Calif.
(Suburb of Los Angeles)

A. KRONKOWSKI
VIOLINIST AND TEACHER
Beginner and Advanced
233 S. Broadway, Los Angeles, Cal. Phone MA. 4727

BESSIE FUHRER ERB
VIOLINIST—TEACHER
CONCERT MASTER WOMAN'S SYMPHONY ORCHESTRA
132 S. Serrano, Los Angeles, Calif. Phone EX. 4759

VERA BARSTOW
CONCERT VIOLINIST CHAMBER MUSIC
TEACHER OF VIOLIN
1831 N. Beverly Glen Blvd., Los Angeles, Calif.
Phone West Los Angeles 32237

LILLIAN BOWLES
CONCERT ARTIST and TEACHER
COSTUME RECITALS
400 N. Serrano Ave., Hollywood, Calif. MO. 18098

NINO MARCELLI CONDUCTOR
SAN DIEGO SYMPHONY ORCHESTRA
2740 First Ave., San Diego, Calif.

JACQUES GERSHKOVITCH CONDUCTOR
Portland (Oregon) Junior Symphony Orchestra and Salem (Oregon) Philharmonic Symphony Orchestra

JOHN HOPPER
PIANIST
ACCOMPANIST
TEACHER
116 N. Wilton Place, Hollywood, Calif. Phone GL. 2445

GERALD H. S. KENDALL
PIANIST
ACCOMPANIST
TEACHER
Beginners and Advanced
800 N. Brand Blvd., Glendale, Calif. Phone Douglas 8585

LILLIAN STEUBER
CONCERT PIANIST
109 S. Hoover St.,
Los Angeles, Calif.

BEN EDWARDS
DIRECTOR — VOCAL COACH
BASS-BARITONE
HOLLYWOOD SYMPHONIC CHORISTERS
Available for Sound Recording—Radio—Concert
Marjorie Allen, Bus. Rep. Phone CR. 5185 (Hollywood)
Music Dept. Junior College, Fullerton, Calif.

ADELAIDE ANDERSON
CONCERT PIANIST
ACCOMPANIST
Formerly Faculty Member Chicago Musical College. Hotel Boise, Boise, Idaho and Adelaide Anderson School of Music, Pocatello, Idaho.

MALCOLM McMILLAN Teacher of SINGING
COMPOSER—CONDUCTOR. Twelve years conductor St. Paul Orpheus Club. Past President and head of Voice Department, Guild of Music Teachers, Chapter 11. 730 No. La Cienega, Hollywood, Calif. OX. 1306

GIACOMO **BOURG**
Internationally famous Vocal Maestro of Celebrated Artists and teachers.

AMY **ELLERMAN**
Eminent Contralto, after being acclaimed by New York Critics as one of the Greatest Contraltos of the Day, writes Mr. Bourg, Who Has Been Her Teacher and Coach for the Past Eight Years:
"I am sincerely grateful for his great help and inspiration." — Signed — Amy Ellerman.
Sherman Square Studios, 160 W. 73d St., New York TRaf. 7-6700

OBERLIN CONSERVATORY of MUSIC
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with
OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

KNISLEY PIANO ORCHESTRA
CARL KNISLEY, Conductor

The only organization of its kind in America. Symphonic arrangements by the conductor. 17 artists interpreting the classics in a way that has astounded and brought forth favorable criticism from the leading musicians and the press of this and other countries.

Management: Elizabeth Johnston,
Suite 701, 119 West 57th St., New York City

DAVID ZEIKEL
DISTINGUISHED AMERICAN VIOLINIST
CONCERT — RECITAL — RADIO
Address care of Musical Courier, Roosevelt Hotel, Hollywood, Cal.

BEATRIX MAYO
MEZZO-CONTALTO
OPERA — CONCERT — RADIO — ORATORIO
5216½ Lexington Ave., Hollywood, Cal. Phone No. 7637

JOHN A. GRAY
TEACHER OF PIANO and THEORY
1106 E. 38 Street, Los Angeles, Calif. Phone Adams 0753

IDA GUNNELL
LYRIC COLORATURA
RADIO — CONCERT — TEACHING
12247 Hesby St., North Hollywood, Calif.
Phone No. Hollywood 4825

MARY REARDON
SOPRANO
RADIO — CONCERT — ORATORIO
702 Crenshaw Blvd., Los Angeles, Cal. Tel. CA. 6874

GEORGIA WILLIAMS
VIOLIN
RADIO—RECITAL, TEACHING
1247 S. Windsor,
Phone WH. 4190 Los Angeles, Calif.

HAROLD **HURLBUT — DE RESZKE** EXPONENT OF
TEACHER OF SINGING STARS OF SCREEN, STAGE, RADIO (NBC, CBS) OPERA
2150 Beachwood Drive, Hollywood, Calif.

TUDOR SINGERS
CONCERTS IN COSTUME (Five Artists)
Coached by JOHN SMALLMAN
Daisy Sinclair, Mgr., 590 S. Virgil St.,
Los Angeles, Calif. Phone FE. 8844

VIRGINIA WRIGHT-SMITH
CONCERT PIANIST
RADIO—RECITALS
1792 Maple, Pasadena, Calif. Phone Colorado 3231

FRANCES MARION RALSTON
AMERICAN COMPOSER-PIANIST
TEACHER OF THEORY and PIANO
529 S. Harvard Blvd., Los Angeles, Calif.

ALTA TURK
CONCERT SOPRANO—TEACHER
605 S. Norton, Los Angeles, Calif.
Phone EX. 4872

EUNICE WENNERMARK
CONCERT VIOLINIST
RADIO — RECITAL — TEACHING
1620 W. 47th St., Los Angeles, Cal. Tel. VE. 5350

VERNON LEFTWICH
AMERICAN COMPOSER and CONDUCTOR
Arranging — Orchestrations — Theory Teacher
846 S. Broadway, Los Angeles, Cal. Tel. Tucker 6476

VICTOR PRANSKI
VOICE SPECIALIST
6683 Sunset Blvd., Hollywood, Calif. Phone GR. 6725

MILDRED SANGER **HOUSE**
COMPOSER—CONDUCTOR
1423 So. St. Andrews Place,
Los Angeles, Calif. Phone FE. 1912

CLEMENCE GIFFORD
CONTRALTO
173 N. Mariposa Los Angeles, Calif.
Phone FI. 9617

DAISY SINCLAIR
ACCOMPANIST — COACHING
590 S. Virgil St., Los Angeles, Cal. Phone FE. 9441

GRACE BUSH
COMPOSER-POET, LECTURE RECITALS
123 N. Oxford, Los Angeles, Calif. Tel. GL. 3293

MISCHA LHEVINNE PIANIST
Studio: 1937 Vista del Mar, Hollywood, Calif. Phone GL. 5933

HOMER GRUNN
TEACHER OF PIANO AND COMPOSER
911 Westchester Place, Los Angeles, Calif. Phone RO-7207.
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Calif.

NELL COOPER
CONTRALTO
RADIO — CONCERTS — RECITALS
5198 Harold Way, Hollywood, Calif.
Phone GL. 0592

MARY CARR MOORE MUS. DOC.
AMERICAN COMPOSER
1816 S. Oxford, Los Angeles, Calif.
Phone: RE 5901

ELINOR REMICK **WARREN**
COMPOSER—PIANIST
410 S. Arden Blvd. Los Angeles, Calif.

IN THIS ISSUE

	Page
Academy of Vocal Arts	12
Ahrling, Adelaide	4
Alberti, Soloin	3
Alexander, Arthur	27
Allen, Creighton	29
Altglass, Max	10
Althouse, Paul	26
American Academy of Dramatic Arts	4
Anderson, Adelaide	29
Antoine, Josephine	10
Arendt, Elsa Harthan	6
Atkins, Mae Graves	6
Auditorium Recital Hall	6
Austin, Grace Leedenham	15
Bachenheimer, Wm.	5
Bachner, Louis	3
Baer, Frederic	6
Bailey, Arch	22
Bailly, Louis and Robinor, Genia	9
Baker, Charles	26
Ball, Samuel	22
Bampton, Rose	10
Bane Booking Bureau	26
Bannerman, Lois	26
Barbirolli, John	26
Barrere-Salzedo-Britt	27
Barrows, Harriot Eudora	6
Barstow, Vera	29
Bartlett & Robertson	26
Baume, Emile	27
Beach, Mrs. H. H. A.	25
Beasley, Mebane	22
Beatus, Constance	4
Bechstein (pianos)	28
Benner, Tord	23
Bentley, Anne Mary	26
Bentonelli, Joseph	27
Bigalli, Dino	4
Bishop, Frank	26
Bitter, Marguerite	5
Blatherwick, Barbara	25
Blickfelt, Fredrik E.	22
Bloom, Tessa	4
Booras, Marion Schroeder	29
Booth, Eva Lynne	6
Borowsky, Serge	6
Bourg, Giacomo	29
Bovy, Vina	27
Bowen, Dorothy	26
Bowles, Lillian	29
Boyd, Mary Teitsworth	5
Bradbury, Claudia	5
Braddock, Amelia	6
Bradley, Ruth	3
Brady, William S.	3
Brantwood Hall	21
Branzell, Karin	25
Braun, Leo	3
Bredahall, Edward	25
Bristol, Frederick	10
Britain, Radie	6
Brocks, Hanna	3
Browne, Mildred	6
Brownlow, William	6
Burdino, Andre	28
Burgess, June	3
Burnham-Wragg Piano School	3
Burns, Blythe Taylor	5
Bush, Grace	29
Butler, Hanna	4
Buxton, Eugenia	12-27
Byers, Roxana	5
Cadman, Charles Wakefield	22
Caidin, Jack. L.	6
Callimahos, Lambros Demetrios	24-28
Cameron, Basil	27
Cameron, Jane	6
Campbell, Roy	4
Campon, John	3
Card, Virginia	5
Carlson, Harry T.	29
Carson, Leon	27
Carter, Ernest	26
Case, Harriet	4
Castagna, Bruna	27
Castagnetta, Grace	4
Chambers, Peter	6
Chamlee, Mario	27
Chamlee, Ruth Miller	25
Chapman, Frank	27
Chase, Helen	6
Cherniavsky, Leo	25
Chicago Musical College	24-27
Chittenden, Kate S.	4
Cigna, Gina	27
Cimini, Pietro	5
Clarke, Tom	22
Cleveland Institute of Music, The	4
Clover, Edythe May	4
Clovis, Hall and Steele, Eleanor	25
Cole, Lorenza Jordan	5
Collins, Edward	4
Colson, Frank	5
Composers Press, Inc.	15
Conley, Eugene	29
Cook, Naomi Cullen	24
Cooper, Nell	29
Copeland, Elizabeth and Frances	5
Cornell, A. Y.	29
Corona, Leonora	25
Cortlow, Augusta	6
Coward, Marv Cook	5
Crawley, Sybil	13
Creatore and His Band	6
Crooks, Richard	26
Curtis Institute of Music	9-27
Czerwonky, Richard	6
Dambmann, Emma A.	3
Darbo, Erica	27
Dart, Harold	25
D'Arville, Colette	25
Davis, Wynne	22
De Aviruett, Mr. and Mrs. Abby	5
De Hoyos, Aletta	5
Dellera, Riccardo	6
De Long, Rosabelle	5
Delphic Studios Recital Hall	29
Delta Omicron	6
De Martino, Ina	4
De Segurola, Andres	22
De Sellem, Elaine	6
De Valmalete, Marcel	28
Devries, Mr. and Mrs. Herman	4
DeYoung Studios	4
DeZuniga, Julia Bal	5
Di Blasio, Dr. P	12
Dickenson, Jean	22
Dickinson, Clarence	4
Dilling, Mildred	4
Di Primo, Santo	26
Dobbs, Ralph	24
Dounis, D. C.	27
Dresskell, Lucile and Miles	4
Dryer, Kathryn Tyndall	4
East, Grace Adams	22
Eastman School of Music	27
Eckstrom, Adolph	25
Edwards, Ben	29
Eisenberg, Maurice	28
Elkan, Ida	6
Ellerman, Amy	25
Ellison-White Conservatory	23
Elman, Mischa	26
Elmore, Robert	4
Erb, Bessie Fuhrer	29
Erb, John Warren	6
Fahnestock, Karol	4
Fear, Arthur	26
Fiedler, Elsa	6
Files, Ada Belle	6
Fischer, Inc., Carl	14
Fischer & Bro., J.	14
Flack, Robert	5
Forest, Frank	27
Foster, Harriet	4
Fowler & Tamara	26
Fox, Felix	29
Frantz, Dalies	10
French, Isabel	4
Freschmann, Ann	21
Freund, Helen	6
Fujiwara, Yosie	6
Gaillard, Mrs. Theodore A.	3
Galamian, Jean	28
Galaxy Music Corporation	14
Garrigue, Esperanza	3
Gelman, Harold	5
Geon, Marcella	4
Gershkovitch, Jacques	29
Gerster-Gardini School	29
Giannini, Dusolina	26
Gibson, Michel	28
Gifford, Clemence	29
Giglio, Sandro	4
Gillette, Ruth	22
Golde, Walter	3
Goldstein, Sarah	28
Gonvierre, Claude	3
Goodhue Studios	6
Goodman, Mischa	29
Goodwin, Esther	4
Gorin, Igor	22
Gorodnitski, Sascha	27
Graffman, Vladimir	3
Grainger, Percy	27
Grasse, Edwin	3
Gray, Carolyn	29
Gray, John A.	29
Greenlees, Loudon	25-26
Greenwell, Gean	4
Griffis, Elliot	25
Griffith, Yeatman	23
Griselle, Thomas	29
Groff-Bryant, Anna	6
Grunn, Homer	29
Gunnell, Ida	29
Gustafson, Lillian	27
Guthrie, James	5
Guttman-Rice, Mme. Melanie	4
Hacker, William Penny	16
Hagara, Evelyn	22
Hageman, Richard	22
Halbert, Howard	5
Harris, Daniel	4
Harris, Edward	3
Hart House String Quartet	27
Hartley, Mildred Howson	4
Harvard, Sue	4
Hassell, Stanley	12
Hawks, Catherine	6
Heffner, Hazel	25
Helfman, Max	29
Henry, Harold	6
Herrick, John	27
Hess, Hans	4
Hess, Myra	21-26
Hier, Ethel Glenn	4
Highley, Lois E.	29
Hill-Coleman	15
Hofmann, Ludwig	25
Holtzman, Mme. Florence Lee	23
Hopper, John	29
Horne, Mina	25
Horton, Eloise	5
Horton, Russell	5
Ho-Te-Ma-We	5
Hottinger, Elsa	6
House, Mildred Sanger	29
Howell, Ruth	5
Hoyen, George	6
Hurd, Robert	23
Hurlbut, Harold	29
Huss, Henry Holden	6
Hutcheson, Ernest	27
Institute of Musical Art	6
Iturbi, Jose	26
Irwin, Richardson	4
Ish-Ti-Opi	22
Jackson, Milford	29
Jenkins, Louise	6
Jolliffe, Norman	3
Juilliard School of Music	27
Kass, Florence	6
Kaye, Milton	4
Kazamek, George	28
Kendall, Gerald H. S.	29
Keutzer, Clyde	27
Kilenyi, Edward	28
King, Gibner	27
Klein, Joseph J.	5
Kneisel, Frank	26
Knight, Felix	22
Knisley Piano Orchestra	29
Knox, Edith	5
Koechig, Ruth Terry	5
Kress, Geraldine	10
Krieg-Gerin Studios	5
Kronkowski, A.	29
Kryl and His Symphony Orchestra	24
Kubelik, Jan and Rafael	23
Kunst, Rose	6
Laberte Instruments	28
La Forge-Berumen Studios	27
La Motte, Lila	4
Lanier, Helen	4
Lasley, Betty	29
Lawrence College Conservatory	4
Lawrence, Dorothea	29
Leftwich, Vernon	29
Lehmann, Lotte	25
Lehmann, Otto	29
Leopold, Ralph	4
Leslie, Marion Frank	17
Levy, Ellis	5
Levy, Heniot	4
Lewis, Bette	5
Lhevinne, Josef	26
Lhevinne, Mischa	29
Liebling, Estelle	27
Liebling, George	29
Liven, Marex	28
Loewenguth Quartet	28
Loomis, Clarence	29
Lorelle, Lucile	5
Lubosbutz & Nemenoff	27
Luening, Ethel and Otto	4
Lumbroso, Alice	28
Lundell, Esther	25
MacDermid, Sibyl Semmis	4
MacDonald, Amanda	4
MacDonald, Jessie	5
Machi, Sugi	5
MacKown, Marjorie and Allison	6
MacMillan, Malcolm	29
Magee, Edythe J.	6
Maison, Rene	27
Marcelli, Nino	29
Marcus, Adele	6
Margolis, Samuel	4
Martens, Violet	6
Martini, Nino	10
Mason, Edith	26
Mathieu, Andre	28
Matteson, Maurice	4
Mayo, Beatrix	29
Mecca Music Service	27
Mehan, Mrs. John Dennis	3
Melchior, Lauritz	27
Meller, Mischa	29
Mendelssohn, Felix Robert	4
Menuhin, Yehudi	10
Meusel, Lucille	6
Miller, Cecile Heller	6
Mills, Walter	27
Mittell, Philip	3
Mola, Corradina	28
Monath, Hortense	26
Montez, Luisa	4
Moore, Grace	27
Moore, Mary Carr	29
Morris, Etta Hamilton	4
Mott, Alice Garrigue	3
Mundy, Anne	25
Mu Phi Epsilon	4
Murat, Ronald	3
Music Teachers Placement Bureau	29
McAmis, Hugh	6
McArthur, Edwin	4
McClanahan, Richard	6
McFeeters, Raymond	5
Nardini, Edna	5
National Piano Playing Tournament	6
National Symphony Orchestra	27
Nelson, Edgar	24
Newton, Ivor	28
Nichols, Alice	6
Nigob, Eugene	29
Noack, Sylvain	5
Norena, Eide	25
Norfleet Trio	29
Norris, Jean	28
Novaes, Guiomar	27
N. Y. School of Music and Arts	4
Oberlin Conservatory of Music	29
Olsson, Emma	6
Olsson-Seffer, Irma	5
Ondricek, Emanuel	4
Onofrei, Dimitri	6
Orton, Dorothy	6
Padgitt, Bissell L.	4
Padwa, Vladimir	4
Paltengi, Madelena	4
Paret, Betty	29
Paris Saxophone Quartet	28
Parker Productions, Donna	6
Pascarella Trio	6
Pasquier Trio	6
Patrick, John H.	4
Peabody Conservatory	21
Pemberton, Virginia	26
Perfield, Effa Ellis	4
Persinger, Louis	25
Pessl, Yella	26
Peters, Julia	26
Petri, Edoardo	3
Phillipowsky, Ivan	28
Piastro, Josef	22
Picco, Millo	3
Ponselle, Carmela	21
Ponselle, Rosa	25
Potter, Marguerite	6
Prahl, Victor	29
Pranski, Victor	29
Quartin, Nina	4
Ralston, Frances Marion	29
Ramsay, Mary and Timberg, Anders	28
Randol, George	23
Raymond, George Perkins	27
Rayner, Sydney	26
Reardon, Mary	29
Rebner, Wolfgang	25
Reese, Mae Gilbert	5
Reily, Ralph	3
Reimers, Paul	3
Reisenberg, Nadia	4
Richardson, Dr. A. Madeley	27
Rissberg, F. W.	3
Rio, Mme. Anita	3
Robinson, Mrs. M. Hennion	5
Roeder, Carl M.	3
Roesgen-Champion, Marguerite	28
Roland, Norman	27
Romani, Romano	25
Roosevelt, Emily	6
Rosenstein, Arthur	5
Ross, Jane	29
Ross, Lanny	11
Rossi-Diehl, Courty	29
Rostal, Max	28
Rousseau, Louis	4
Roxas, Emilio	29
Royal, William	29
Saidenberg, Daniel	6
Salles, Pleyel	28
Sample, John Dwight	24
Sandor, Arpad	4
Sandoval, Miguel	6
Saroya, Bianca	6
Saunders Publications	23
Schelling, Ernest	27
Schirmer, Inc., G.	14
Schmid, Adolph	25
Schofield, Edgar	3
Schroeder, Henry A.	29
Schuster, Joseph	4
Schwartz, Cantor Jacob	29
Schwerke, Irving	28
Sciarretti, Alberto V.	4
Scionti, Silvio	6
Seibert, Henry F.	4
Senderowna, Lyuba	6
Shaffner, Ruth	4
Shelton, Gari	25
Shelton, Maud Key	4
Sigma Alpha Iota	25
Silveira, Maria	25
Sinclair, Daisy	29
Skilton, Charles Sanford	4
Skrobisch, Jean	3
Slenczynski, Ruth	25
Slocum, Blanche	4
Smallman, John	23
Smeterlin, Jan	27
Sorce, Charles	6
Spalding, Albert	27
Spada, William	6
Spear, Thelma	6
Spencer, Eleanor	28
Steele, Eleanor and Clovis, Hall	25
Steuber, Lillian	29
Stillman-Kelley, Edgar	3
St. Leger, Frank	25
Stocker, Leonard	6
Stoes, Paul H.	26
Stojowski, Sigismond	4
Stueckgold, Jacques	25
Sturani, Cesare	4
Sullivan, Mrs. Daniel	29
Sutro-Seyler Studio	29
Swain, Edwin Orlando	3
Swarthout, Gladys	26
Swift, Irma	3
Sword, Colleen	5
Sylenka	28
Talley, Marion	22
Tannenbaum, Helen	28
Tarnowsky, Sergei	4
Tennyson, Jean	27
Thiberge, Raymond	28
Thiers, Louise Gerard	3
Thomas, Caroline	4
Thomas, Ralph	22
Thorner, William	27
Tibbett, Lawrence	10
Torrens, Mrs. L. A.	3
Trevisan, Vittorio	6
Tudor Singers	29
Turk, Alta	29
Turner, Ann	6
Tweedy, Maude Douglas	3
Ulanowsky, Paul	29
University of Michigan School of Music	10
University of Southern California	22
Van De Mark, Lucy	23
Van Den Berg, Willem	6
Van Der Velpen, Jeannette	6
Vanna, Gina	4
Vaughn, Bertha	5
Verson, Cara	24
Virgil School of Music	6
Virgilio, John	6
Vita, Arturo	25
Wagner, Oscar	27
Waldron, Marga	26
Waller, Dr. Frank Laird	6
Warren, Elinor Remick	29
Webster, Beveridge	27
Weigert, Herman	4
Weiss-Mann, Edith	28
Wennermark, Eunice	29
Westlake, A. Verne	4
Westminster Choir School	4
White, Minnaletha	5
Williams, Georgia	29
Wilson, Lillian Backstrand	5
Wolf, Daniel	6
Wolff, Ernst Victor	29
Woodforde, Eleanore	5
Wright-Smith, Virginia	29
Yartin, Paul	5
Yon, Pietro A.	4
Zeikel, David	29
Zelzer, Harry	6
Zobelein, Bonnie	22
Zoller, Ellmer	3

DANIEL SAIDENBERG,

(right), conductor, with Gregor Piatigorsky, cellist. Mr. Saidenberg recently was guest director of the St. Paul Symphony Orchestra when Guy Maier appeared as piano soloist. Mr. Saidenberg, who left his post as first cellist with the Chicago Symphony Orchestra, has had several appearances as guest conductor with orchestras. The cellist-conductor also leads the Saidenberg Symphonietta, which has been fulfilling concert engagements in and around Chicago throughout the season.

DOROTHY HELMRICH,

Australian mezzo-soprano, has returned to Europe from a tour of Australia (nineteen weeks, three engagements a week); New Zealand (sixteen concerts); and India (recital, orchestra, radio, and chamber music societies). Miss Helmrich will tour Europe and the British Isles from October, 1937, to the end of February, 1938. She expects to be in America next March. (Photo by J. R. Taylor.)

SYLENKA,

Spanish dancer, at "Tahiti Beach," near Coral Gables, Fla.

SELMA KRAMER,

pianist, on the SS. Oriente on her way to Havana, where she spent a recent vacation.

THE PASCARELLA TRIO

(left to right, Enzo, Carl, Caesar) caught by the movie camera while synchronizing shorts for sound pictures. Among the numbers to be featured are Beethoven trios and some of Enzo Pascarella's compositions.

JULIA PETERS,

American soprano, sang the role of Tosca with the Philadelphia Civic Grand Opera at the Academy of Music, Philadelphia, on April 20. This was a re-engagement with the company, Miss Peters singing Aida early in December. Future engagements for the soprano include one as the principal soloist of the Saengerfest to be held in Utica, N. Y., in June. (Photo by Abresch.)

BRUNA CASTAGNA

sang the Verdi Requiem in Detroit on April 22 and has been engaged for the San Francisco Opera season next fall. (Wide World Photo.)

THE HUMANA SYMPHONY CHOIR OF FULLERTON JUNIOR COLLEGE,

Fullerton, Calif. Benjamin Edwards is the director of this choir of sixty voices. Recent appearances included those of April 10 in honor of the St. Olaf Choir (F. Melius Christiansen, director) in Los Angeles; and of March 14 at Our Savior's Lutheran Church, Los Angeles, with Duci de Kerekjarto, Hungarian violinist, as soloist. Elizabeth Hunziker was the accompanist for the choir. (Photo by Weaver.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

NEW MEMBERS ADDED TO THE JUILLIARD SUMMER SCHOOL FACULTY

(1) GEORGE A. WEDGE, Director (*Photo by Blackstone Studios*); (2) FRANK SHERIDAN; (3) KATHLEEN PARLOW; (4) HAZEL KINSCELLA; (5) COENRAAD V. BOS (*Atelier, Elite, Berlin*); (6) MRS. HERBERT WITHERSPOON (*Underwood & Underwood Studios*); (7) VERA BRODSKY and HAROLD TRIGGS; (8) MORTIMER BROWNING; (9) IRVING CHEYETTE (*White Studios*); (10) PETER J. WILHOUSKY (11) WINSLOW CHENEY